THREE ENIGMAS

ATTEMPTED TO BE

EXPLAINED.

By JOHN FRANK NEWTON, Esq.

We will learn of Nature how to live. She shall be our alchymist, to mingle all the good of life into one salubrious draught.

Sterne's Letters.

LONDON:

PUBLISHED BY THOMAS HOOKHAM,

OLD BOND-STREET.

1821.

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* Commencement of the Allegory.

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THREE ENIGMAS.

1. The Import of the Twelve Signs.
2. The Cause of Ovid's Banishment.
3. The Eleusinian Secret.

TO

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THIS LITTLE WORK IS INSCRIBED BY

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THE AUTHOR.

PREFACE.

If the reader should observe in the frontispiece to this volume any points of coincidence with the doctrines contained in the Sacred Writings, I refer him to "The Origin of Pagan Idolatry," published a few years ago. In that work Mr. Faber has shown that the heathen superstitions were borrowed from the true theology. This gentleman, who is the Rector of Long Newton, is a man of profound learning and of unremitting energy in his literary researches. I have been informed, by those who know him well, that it would be difficult to point out, even in that highly estimable Body of gentlemen and scholars to which Mr. Faber professionally belongs, any individual more pious or more erudite.

This forcible and accomplished writer has traced the eastern mythology to the memorable Dispersion in the plains of Shinar; nor have the more recent vestiges in the same pathway escaped his

piercing observation. He has distinctly given it as his opinion, that the coincidences of the false religion with our own established faith are so many additional corroboratives of the Eternal Truth which descended from above. The readers of Mr. Faber's work rise from its perusal under an impression, that the more abundant are those mythological coincidences, the firmer is the basis of our Christian Faith.

The flower that Fiction's garden drest
Blushes on Truth's celestial breast.

It is consoling to feel that, of all miseries, the various nations of the earth could not sustain the chilling despair of living without religious adoration. The cheering effects of piety, whether extatic or consolatory, are too real not to be appreciated even in the earliest periods of civilization: for no doctrine can be more unnatural or illogical than that of atheism. It is indeed unworthy of a reply; unless we should use to the atheist the concluding exhortation of the celebrated inscription in St. Paul's, "Circumspice."

The quadruple division of the Signs adopted in this Essay is authorised by the correspondent division of the Indian Zodiac in the Phil. Trans. for the year 1772.

The four Hindoo deities which may preside in the quarters of the zodiac appear to be

BRAHMA,
VISHNOU,
SIVA,
KRISHNA.

The parallel gods of the ancient Persians are

OROMAZES,
MITHRAS,
AHRIMAN,
OSCHEN.

Of the Egyptians,

OSIRIS,
THE ELDER HORUS,
TYPHON,
THE YOUNGER HORUS.

Of the Greeks and Romans,

URANUS,
SATURN,
JUPITER,
APOLLO.

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CHAPTER I.

NO event, recorded in the Biographic Remains of Antiquity, has excited more curiosity, or inspired more interest, than the banishment of Ovid by the Emperor Augustus. The motives of that prevalent feeling require no elucidation: we cannot wonder at the sentiment when we reflect how extraordinary a human being was the object of that political measure.

In the Poet's first elegy from the shores of the Euxine, he divides all his works into two classes: the guiltless, and the guilty. The mischievous portion he makes to consist of the Art of Love and the Metamorphoses; but in the epistle to Cotys, king of Thessaly, (Lib. 2, Epist. 9.) he states *that the Art of Love was the pretext only of*

his exile. Consequently, the Metamorphoses were the sole cause of his ruin.

The verses which occasioned Augustus's displeasure appear to be in the concluding book of that pre-eminent composition.

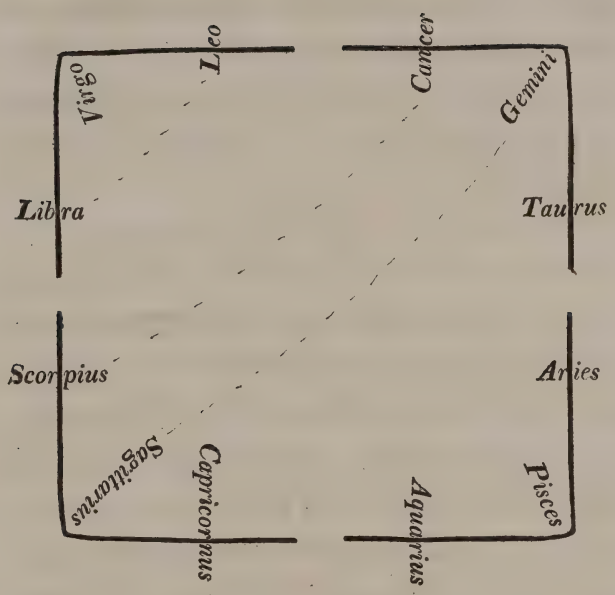
Pressus humo bellator equus crabronis origo est.
Concava litoreo si demas brachia cancro,
Cætera supponas terræ, de parte sepultâ
Scorpius exibit, caudâque minabitur uncâ.

Lib. 15, *v.* 368.

The warlike steed is multiplied, we find,
To wasps and hornets of the warrior kind.
Cut from a Crab his crooked claws, and hide
The rest in earth, a Scorpion thence will glide.
And shoot his sting; his tail in circles toss'd,
Refers the limbs his backward father lost.

Dryden.

The Indian Zodiac, engraved in the 62d volume of the Philosophical Transactions, is separated into four equal divisions, which coincide with the colures of the ancient sphere. The form is square, and the Signs appear to be divided from each other by pillars.



There may exist in the twelve Signs the following allegory.....

Taurus, Gemini, Cancer.

In this first division of three signs may be recorded the meeting of the two Primordial Principles, according to Pagan science. The Bull (which led the signs at the remote period of their invention) may represent the principle of

Light, and be united to the Crab, or Chaos, by the Connubial Pair stationed between them. The reader should inspect the Egyptian Zodiacs, and the Oriental Zodiac published by Sir W. Jones.

Leo, Virgo, Libra.

In the second division of three signs the origin of the Universe may be pictured; the Lion representing the two Primeval Principles united. He is the Solar Orb; and thus the principle of Light, reduced by the veil of Chaos to the more temperate splendour of the Sun, originates, in this allegory, the forms of all things. From the two powers thus combined arises Nature, portrayed by the most delightful object of which we have any conception—a beautiful Young Woman; whose yet happy and innocent state is marked by the Balance. Thus far predominates the Bull, or the Principle of Good.

Scorpius, Sagittarius, Capricornus.

In these signs, which constitute the third division, the lapse of Proserpine into the embraces of

Pluto is symbolized. The Pagan godhead, single in the first quarter of the Celestial Sphere under Uranus; and single also in the second quarter under Saturn, becomes, in this third division of the sphere, where the Scorpion figures, distributed into the joint power of Jupiter, Neptune, and Pluto. Scorpius is derived from a Greek verb which signifies to distribute.* The depression of the Poles from their perpendicular direction coincides with the Scorpion's incipient influence: or, to use the fabulous language of antiquity, Phaëton guides the chariot of the Sun, the horses are terrified at the sign of the Scorpion, and the Universe is on the point of a general wreck. In the turmoil of the World, the celestial Balance is overthrown, the poles of the sphere decline twenty odd degrees, and the six remaining signs, inclusive of the Scorpion, are depressed below the earth's horizon.

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* There are no Greek types at Weymouth, which will occasion several omissions in this work.

Pressus humo Bellator Equus crabronis origo est.
Concava litoreo si demas brachia Cancro,
Cætera supponas terræ, de parte sepultâ
Scorpius exibit, &c.

The chaotic Crabfish, destined in this portentous march of the fates to preside in her turn, is converted, by terrestrial contamination, into the Scorpion; as we have seen stated by Ovid. The Scorpion, or Evil Principle, urges man to borrow the assistance of the horse, that he may attain the wild animals in the chase, and commix his diet, which before was simply vegetable; as is signified by the ears of corn in the hand of Virgo, and by the heavy-laden fruit-tree contiguous to that celestial sign in the Egyptian planisphere, according to Kircher. The Archer, and the Goat, which immediately follow the Scorpion, proclaim this change: they are the hunter and his game.

Aquarius, Pisces, Aries.

In these concluding signs of the circle, the hopes of mankind are revived, according to the

Heathens. Danwantaree, the god of physic in Hindostan, rises from the ocean, to confer inestimable benefits on the human species: or, agreeably to the Grecian form of the same mythology, Esculapius traverses the Euxine Sea to obtain the Golden Fleece, and secure the happiness of Greece under the reign of Jason. To this adventure the Euxine may owe its name, which was altered from axenus. Oannes, who is the sign Aquarius in the cosmogony of the Phœnicians, emerges like Danwantaree from the ocean. Crusomelon, golden fruit, or golden fleece, signifies the cause and the effect: live solely on fruit, and you will be innocuous as the sheep. Hence the Arcadian scenes, which the poets have so often celebrated. The epithet *golden* refers the subject to the glowing region of the constellations.

This allegory of the signs I conceive to have been the secret of the Eleusinian Mysteries. The Bacchic, the Leontic Mysteries, were probably relative to the same subject. I cannot

help entertaining this opinion, not only from the reason of the case, but also because the Gemini of a zodiacal altar, discovered at Gabii and preserved in the Museum of Paris, connect the Twelve Signs with the Mysteries of Eleusis. They support in their arms the Cista, an undisputed emblem of the Mysteries. There are other reasons also, which shall not be withheld. What could induce the Pagan priests and astronomers to break in upon the number twelve, long prevalent in the Zodiac, by obliterating the Balance, and elongating the Scorpion, so that she should occupy sixty degrees of the circle instead of thirty, unless some important history, some paramount interest, were attached to these hieroglyphics? That they did so elongate the Scorpion, and make her embrace within her claws the sign of the Balance, is evident in the Zodiac of Alexandria, and in the Farnese Sphere, found at Rome. On this account, probably, the same word, chelai in the Greek language, and chelœ in the Latin, imports a balance and the claws of a crab, or

scorpion. There is also other ground. In the triangular altar of Gabii, engraved at p. 223 of the Monumenti Gabini, Virgo and Scorpius are contiguous signs. Virgil likewise obliterates the sign of the Balance, and speaks of Scorpius as being contiguous to Virgo in the order of the celestial constellations. This the poet does at the opening of the Georgics, where he so elegantly anticipates the apotheosis of Augustus by an allusion to the symbol of justice, and the restoration of order in the universe.

Anne novum tardis sidus te mensibus addas,
Quà locus Erigonen inter Chelasq sequentes
Panditur ; ipse tibi jam brachia contrahit ardens
Scorpius, et cœli justâ plus parte reliquit.

Lib. 1, *v.* 31.

As the celestial sign Virgo is acknowledged by antiquaries and mythologists to be Ceres, whose ceremonies (Cereris monita) are admitted to have been those of Eleusis ; so, I apprehend, her daughter Proserpine is the goddess who holds the Balance in the ancient Zodiac, which Montfaucon has published in his L'Antiquité

Expliquée. She is termed by the Romans Libera; the Balance is termed Libra:* are they not the same noun? And, according to the mysterious learning of the Pagans, are not the Twelve Signs the fated pathway of two great existences; that is, of the Lion or solar orb, and of man—Liber et Libera? By merging the Balance into the Scorpion, the catastrophe of Proserpine appears to have been recorded; by which event the Balance lost its import in the circle as a distinct sign. The precession of the equinoxes having carried back the opening of the ancient year on the first day of April thirty degrees from Taurus to Aries, the last sign was taken up into the Bull's semicircle, while the Balance was lost and obliterated as a separate constellation on the side of the sphere exactly opposite to the Ram, and the Scorpion was elongated for the purpose of preserving the Tsabaistic consistency of two hemispheres, the domains of the Good and of the Evil Principle.

* Seclum and securlum, to pass over other instances in the Latin language, have a parallel variation.

The expediency of this arrangement may have given occasion to the enemies of Tsabaism to reproach the devotees of that long established superstition with the instability of their religious system; and the mockery of the first of April may owe its origin to this astronomical occurrence. The odd custom of which we speak has never had any probable period assigned for its commencement, nor any satisfactory explanation. Swearing by the two principles, Light and Chaos, must be of a date extremely remote; but our schoolboys have not yet ceased to attest the Gemini.

If the allegory, commencing at Taurus, be admitted, the period at which the Zodiac was invented becomes a subject of arithmetic computation. It would have been no difficult task to cover this subject with learning cheaply obtained, by looking into Macrobius, Hyginus, Porphyry, Iamblicus, Ammianus Marcellinus, Plutarch de Iside et Osiride, &c. &c. But if this theory should be favourably received by those whose attainments enable them to decide upon it,

some future writer will illustrate by his researches what I am barely qualified to sketch. My chief and very anxious desire has been to render the subject plain and easily understood. If it should happen to attract any adversaries, the courtesy which I solicit from them is, that they would state clearly their reasons for thinking me wrong in maintaining, *That the ancient sphere of the Universe was the glowing frame in which the Pagans embroidered their ingenious and allegorical mythology.*

CHAPTER II.

PUBLIUS OVIDIUS NASO, a man of easy fortune, of a most amiable character, and of the highest reputation for poetical talent; one of the Equestrian Order of Roman Knights, and living in intimacy with the most distinguished persons at Rome, was suddenly precipitated from that elevation, and banished for life by the emperor Augustus. This heavy chastisement occurred during the mildest period of that prince's reign. The culprit was not merely ordered out of Rome, or out of Italy, as it frequently happened, but was dismissed to a dreary climate at the extreme border of the then discovered world—the frozen and inhospitable shores of savage Sarmatia.

Of this strange occurrence the solution which I would submit to a liberal and reasoning class of readers is—*That Ovid was banished for publishing unintentionally, and without the slightest suspicion of his error, a portion of the Eleusinian Secret; having neglected, through timidity, to initiate at the Mysteries.*

The promulgation, whether intentionally or ignorantly, of any part of that secret, held so sacred by the Pagans, was, by long established custom, visited with death; and though in Ovid's case it was a mistake alone with which he was chargeable, yet no plea could have saved his life, if the emperor had not thrown his shield over him.

Id quoque, quod vivam, munus habere Dei.

In examining the subject before us, it will be proper to look cursorily through the Nine Books of the Tristium and Epistles, written by Ovid from Tomos, the scene of his exile; and to enquire whether those passages which have reference to the point in question do, or do not, justify the above opinion. The following lines present

themselves early in the First Book of the Tristium.

Atque ita te cautus quærenti plura legendum,
Ne quæ non opus est forte loquare, dabis.
Protinus admonitus repetet mea crimina lector,
Et peragar populi publicus ore reus.
Neu cave defendas, quamvis mordebere dictis:
Causa patrocinio non bona pejor erit.

El. 1, *v.* 21.

It appears unaccountable that Voltaire and so many other writers should conclude that Ovid's guilt consisted in his having surprised Augustus in the commission of some revolting crime, in direct opposition to the sense of these verses. If his Elegy, which Ovid here addresses, had discovered too much, and the people at Rome had in consequence spoken of the poet's intrusion on Augustus, is it Ovid, or the emperor, who would have been *populi publicus ore reus?*

It cannot be supposed that Ovid should have dared to hint even at the affair, if he had himself brought in question the character of Augustus.

Invenies aliquem qui me suspiret ademptum,
Carmina nec siccis perlegat ista genis :
Et tacitus secum, *ne quis malus audiet*, optet,
Sit mea, lenito Cæsare, pœna minor.

V. 27.

There surely never lived a tyrant who could oppose himself to the mere expression of a hope that his anger might in the course of time be mitigated. But, to set this point at rest, Ovid himself transmits this very wish more than once directly to Augustus, and endeavours to do the same thing repeatedly, through his friends at Rome. Therefore any person who should have dreaded the being overheard to utter that wish in the streets must have been afraid of the people; which view is in tone with the Nux ego juncta viæ, &c. of this poet. The occasion then of Ovid's banishment principally concerned the Roman people, and also, as I would contend, the Eleusinian Mysteries. One can devise no other crime which will explain either this passage, or those which allude to the poet's timidity; or which can answer Ovid's negative description in

his Epistle to Cotys of the fault which he had committed.

Sunt quoque mutatæ ter quinque volumina formæ,
Nuper ab exsequiis carmina rapta meis;
His mando dicas, inter mutata referri
Fortunæ vultum corpora posse meæ.

V. 117

Ovid here commissions the personified Elegy to engage the Metamorphoses to restore his former fortune, his happy situation in his native country; in the last Book of which poem it is presumed that the passage occurs which caused his fall.

El. 2.

Although I have little to remark on this elegy, still its beauties are so striking, that I would not pass it in silence. It is an accurate and animated description of a storm at sea, with the happiest moral applications.

Si tamen acta deos nunquam mortalia fallunt,
A culpâ facinus scitis abesse meâ.

Immo ita : vos scitis si me meus abstulit error,
Stultaque mens nobis, non scelerata, fuit.

V. 97.

This is one of the many passages in the elegies and epistles from Pontus in which the poet warmly attests, that there was no real criminality in the action which produced his ruin, and that it was merely a mistake for which he suffered. The same declaration recurs in the succeeding elegy, which is on the subject of his separation from his wife; a poem replete with the most touching beauties.

El. 4.

Pars etiam mecum quædam moriatur oportet;
Meque velim possit dissimulante tegi.

V. 51.

The above couplet shews that something else, and not The Art of Love, excited the anger of Augustus, or rather called forth the necessary decree of banishment against Ovid; whom the emperor appears to have favoured in assigning The Art of Love as the cause of his exile; by

which pretext the sacrilege of opening perhaps the Cumæan, or some other forbidden volume, was involved in obscurity.

El. 6.

Grata tua est pietas; sed carmina major imago
Sunt mea, quæ mando qualiacunque legas;
Carmina mutatas hominum dicentia formas:
Infelix domini quod fuga rupit opus.
Hæc ego discedens, sicut bene multa meorum,
Ipse meâ posui mæstus in igne manu.

* * * * * *
* * * * *

Vel quod eram musas, ut crimina nostra, perosus;
Vel quod adhuc crescens et rude carmen erat.
Quæ quoniam non sunt penitus sublata, sed extant,
Pluribus exemplis scripta fuisse reor.

V. 11.

In stating that the muses occasioned his ruin, Ovid refers his friend to The Metamorphoses, and not to The Art of Love, which had been before the public many years. It is obvious that the emperor would avoid suppressing The Metamorphoses, because the verses in which the poet had

touched upon the Eleusinian Allegory were too obscure to be understood by the uninitiated; and therefore it was more prudent not to excite curiosity by their suppression. It was indeed fortunate for Ovid that he wrote The Art of Love. That work saved his life; for had there been no such poem, a pretext would have been wanting to the clemency of Augustus, and the culprit must have been consigned to death.

Lib. 2.

Quid referam libros, illos quoque crimina nostra,
Mille locis plenos nominis esse tui?
Inspice majus opus, quod adhuc sine fine reliqui,
In non credendos corpora versa modos;
Invenies vestri præconia nominis illic;
Invenies animi pignora multa mei.

V. 61.

It seems difficult for Ovid, whenever he speaks of his catastrophe, to keep the Metamorphoses out of his view.

Esse sed irato quis te mihi posset amicus?
Vix nunc ipse mihi non inimicus eram.

V. 81.

After reading this couplet, not to cite many others of a similar tendency, can it be supposed that Ovid, who held the emperor in such veneration, even if from dread only of his power, could ever have reported any disadvantageous secret concerning the imperial family? If he had, would not the Lord of the Roman World have disposed of his enemy otherwise than by exile?

In this elegy Ovid argues that The Art of Love could not have been the real motive of his banishment. He says to Augustus, "At a pub-
"lic review, when I passed you on a horse which
"you had presented to me, you were heard to
"approve my morals and way of life. My tes-
"timony was received in the courts of law; I
"was in the habit of arbitrating between indivi-
"duals, and of pronouncing sentence on the
"guilty from the judgment-seat; which offices
"required my exemption from every criminal
"charge. I was an object of your approbation
"after I was known as the author of The Art of
"Love. Unfortunate that I am! Still might

"I have deserved that approbation, if the last "event had not ruined me. Yes, the last event "has been my destruction: a sudden storm has "overwhelmed the vessel which had previously "escaped so many dangers."

His meaning probably is, that having never initiated at the Mysteries, he had been continually exposed to the hazard of ignorantly falling on the secret of Eleusis, the constellations of the ancient sphere being the frame and source of all Pagan poetry.

Si quis habes nostri similes in imagine vultus,
Deme meis hederas, Bacchica serta, comis.
Trist. lib. 1, *el.* 6.

The fourth elegy of the Fifth Book also proves that Bacchus was a tutelary deity of the poets. Was not Bacchus the Sun in his mysterious allegorical circuit?

Cur aliquid vidi? cur noxia lumina feci?
Cur imprudenti cognita culpa mihi?
Inscius Actæon vidit sine veste Dianam;
Præda fuit canibus non minus ille suis.

Scilicet in Superis etiam fortuna luenda est;
Nec veniam, læso numine, casus habet.

V. 103.

As these verses have been deemed important, and have been quoted and commented upon whenever this subject has been discussed, I shall translate them. "Why have I seen something? "Why have I rendered my eyes noxious? Why "has blame been incurred by me unawares? "Actæon unintentionally saw Diana unveiled: "still he was made a prey to his dogs. In the "affairs of the gods, accident, it seems, must "be atoned for; nor, when a deity has been in-"jured, is casualty pardonable."

The offence to the emperor was, I conceive, in his character of Pontifex Maximus; merely *an official injury.* That in this manner he offended Augustus, and not personally, may be presumed from the following verses at the close of the Second Book, which are in any other sense an undisguised reproach.

Non igitur nostris ullum gaudere Quiritem
Auguror, at multos indoluisse malis.

The lines, Cur aliquid vidi? &c. may allude to some mystic volume which Ovid examined, not being aware of the import of what he was reading. This great poet was at that time engaged in composing his principal work, and having already arrived at the Fifteenth Book, it is probable that he had some trouble to discover new metamorphoses. When he read of the revival of the Crab in the form of a Scorpion, and of the origin of wasps from the body of the Centaur (Sagittarius) Ovid, who was unskilled in natural history, *believed that these statements were true.* He asserts that they are matter of fact. Ignorant of the allegory, he published these imaginary metamorphoses, and vouched for their truth in nature. The just censure then (culpa) to which he all along pleads guilty, attached to his reprehensible neglect of Initiation, and to his having visited the Ianicular Hill in search after new matter for his elegant poem, where he imprudently opened the Cumæan Books, and perused in them the substance of his

Pressus humo bellator equus crabronis origo est.
Concava litoreo si demas, &c.

Let it be recollected that the Second Book of the Tristium was a private communication from Ovid to Augustus, never published during the lives of those men. The whole Tristium probably remained long unpublished. This conclusion is grounded on what we observe at V. 207.

Perdiderint cum me duo crimina, carmen et error,
Alterius facti culpa silenda mihi.

If this elegy had been published, the declaration that Ovid was banished because he was the author of The Art of Love would have been unavailing: curiosity would have been excited in the public, and efforts would have been made to learn what was the concealed motive of the emperor's severe decree. It was the more expedient to disguise the real cause of this deplorable affair, because, whatever was the occasion, the Roman people at large were concerned in it, as has been shewn in the remarks on the First Elegy. Ovid could not have been banished for an intrigue with any of the ladies of the royal family, nor for surprising the emperor in such actions as have been suggested, since he uses repeatedly the word

adulterium in the elegy addressed to Augustus; and because also he speaks in that confidential letter of the splendid moral example given to the world by the emperor and the empress. Had any such disgraceful scenes occurred, these compliments would have been the grossest and most offensive mockery—mockery, while he solicited on his knees a favour! Had either of these events taken place, it is highly improbable that Ovid would have been permitted to live. For had he surprised Augustus in some detestable action, he retained the power while at Tomos of making known to the world the guilt of the emperor. But Ovid, after the emperor's death, honoured his memory by dedicating an altar to his worship in one of the apartments of his house, reflecting always with gratitude on the clemency and kindness of Augustus.

Cujus in eventu pœnæ clementia tanta est,
Ut fuerit nostro lenior illa metu.

In his Epistle to the King of Thessaly, and elsewhere, he repeats this sentiment, which is sanctioned by every historical review of Augustus's

able government of the Roman World. Had the poet been a witness of the emperor's crime, we can scarcely suppose that he would ever have addressed him at all. Not only, however, does he address him at great length, but even with complacence and freedom, as is evident in this Second Book of the Pontic Elegies; with much feeling, and in a strain which approaches to familiarity and kindness. Ovid speaks of his own character as unstained: this he says to Augustus himself; a strange assertion if his punishment was the consequence of an affair of gallantry either with the empress Livia or her daughter Julia. Augustus was conscious of the whole affair, whatever it was. There could be no intention to deceive him.

The Roman priesthood may have urged the death of Ovid, over whom the emperor extended his ægis. For that high crime, unintentional as it was, a severe punishment was unavoidable. The succeeding prince, Tiberius, never ventured, or at least never chose, to recall the exile; but published threatening edicts against those who should abstain from the use of animal food, in

commendation of which abstinence the most eloquent and persuasive poetry is to be found in the concluding book of Ovid's Metamorphoses.

The Triple Diana we may consider to represent Human Nature making her progress through her fated existence; that is, through her first state, previously to the lapse of Proserpine; secondly, through her earthly transit; and lastly, in Tartarus. The allusion to Actæon is here therefore particularly in point, whom we may suppose fabled to have suffered a dreadful death on account of his having accidentally fallen on the Eleusinian allegory, termed in the fable, *the seeing Diana unveiled.*

I shall lay no stress upon the dubious phrase, in superis; it certainly does not make against our argument.

The concluding quotation from this Epistle to Augustus proves how naturally the accomplished pleader of his own cause couples the imperial vengeance with the Metamorphoses.

Dictaque sunt nobis, quamvis manus ultima cæpto
Defuit, in facies corpora versa novas.
Atque utinam revoces animum paulisper ab irâ!
Et vacuo jubeas hinc tibi pauca legi!

V. 555.

Lib. 3, el. 6.

This elegy seems addressed to one of Ovid's most intimate friends.

Nil ita celabas ut non ego conscius essem,
Pectoribusque dabas multa tegenga meis.
Cuique ego narrabam secreti quicquid habebam,
Excepto quod me perdidit, unus eras.
Id quoque si scisses, salvo fruerere sodali;
Concilioque forem sospes, amice, tuo.

V. 9.

Since the poet says, that had his friend been privy to the affair which ruined him, he would himself have been safe, it is clear that Ovid could not have surprised Augustus; it being inconceivable that the admonition of any individual should have prevented what could not be foreseen.

Idque ita, si nullum scelus est in pectore nostro,
Principiumque mei criminis error habet.

Nec leve, nec tutum est, quo sint mea, dicere, casu
Lumina funesti conscia facta mali.
Mensque reformidat veluti sua vulnera tempus
Illud; et admonitu fit novus ipse dolor.
Et quæcunque adeo possunt afferre pudorem,
Illa tegi cæcâ condita nocte decet.
Nil igitur referam nisi me peccasse; sed illo
Præmia peccato nulla petita mihi:
Stultitiamque meum crimen debere vocari,
Nomina si facto reddere vera velis.
Quæ si non ita sunt, alium, quo longius absim,
Quære, suburbana hæc sit mihi terra, locum.

V. 25.

I request the reader to reflect seriously on this passage. Let him then say whether it supports, or not, the supposition that Ovid published the verses, Concava litoreo, &c. being not at all aware of any mythological import attached to those ideas; and that the Metamorphosis of the Crab into the Scorpion formed a part of the instruction communicated to those who initiated at Eleusis. Let us conclude that the poet opened some book which he ought not to have touched, and from what he there read, versified the fatal

metamorphosis. He examined what it was criminal to see.

Inscia quod crimen viderunt lumina, plector.*

What other probable solution of Ovid's banishment can be imagined? Among the Greeks and Romans, and not among those nations alone, to bring before the public, whether intentionally or not, whether in a state of sobriety or of intoxication, the Eleusinian Secret, was punished with death by long established custom.

There existed no law upon this crime: the punishment was always awarded by the supreme authority. When Ovid tells his nearest and most confidential friend, " that it was not to any " imprudent or any violent language that he owed " his ruin; that it was not what he had *talked*, " but what he had *seen*,* which occasioned his " exile; and that, to give his fault its just deno- " mination, it ought to be termed *stupidity*;" whoever will recollect the various solutions hither-

*Trist. lib. 3, el. 5.

to published of this mysterious affair will, perhaps, feel that not one of them coincides with the writings from Pontus, or with the reason of the case, except the sacrilegious mistake assumed in this essay as the true motive of Ovid's banishment. If it were otherwise, why does the poet forbear, in the Epistle to Cotys, to enumerate *sacrilege* among the dreadful crimes of which he there protests his innocence? Was any crime esteemed in ancient times more heinous than the sin of sacrilege?

Ovid's genius was an honour to his country; he was the favourite of his fellow-citizens: Augustus could not have died the most popular of monarchs if he had exiled during life this extraordinary man for any action not named to the king of Thessaly, except the one here suggested as the ground of his offence.

CHAPTER III.

Lib. 4, el. 1.

Me quoque Musa levat Ponti loca jussa petentem:
Sola comes nostræ perstitit illa fugæ.
Sola nec insidias Threci nec militis ensem,
Nec mare, nec ventos barbariemque timet.
Scit quoque, cum perii, quis me deceperit error:
Et culpam in facto, non scelus, esse meo.
Scilicet hoc ipso nunc æqua, quod obfuit ante,
Cùm mecum juncti criminis acta rea est.
Non equidem vellem, quoniam nocitura fuerunt,
Pieridum sacris imposuisse manum.
Sed nunc quid faciam? vis me tenet ipsa Sororum:
Et carmen demens, carmine læsus, amo.

V. 19.

Again we see evidently that it was a mistake alone of which Ovid was guilty. Therefore, he was not banished for writing The Art of Love:

that, certainly, was no mistake. It is also as clear from the above passage, that it was for some of his verses that he was in truth banished. These epistolary communications were not for the public.

Sint precor hæ saltem faciles mihi; namque Deorum
Cætera cum magno Cæsare turba facit:
Meque tot adversis cumulant, quot litus arenas,
Quotque fretum pisces, ovaque piscis habet.

V. 53.

How should all the gods and goddesses, except the Muses, *his associates in error*, approve this bitter chastisement merely for a mistake, unless it concerned the Eleusinian Mysteries!

* * * sed in omnibus actis,
Ultima si demas, vita tuenda mea est.
Hanc quoque quâ perü culpam scelus esse negabis,
Si tanti series sit tibi nota mali.
Aut timor aut error nobis, priùs obfuit error.
Ah! sine me fati non meminisse mei!

El. 4, *v.* 35.

The reader perceives that Ovid here tells his friend that all the actions of his life were justifiable, except the last; the last, that is, before he

quitted Rome. He was therefore banished for something that had recently occurred. The Fifteenth Book of the Metamorphoses was published just before Ovid quitted Rome; and it has been shewn that it was on account of some of his poetry, other than The Art of Love, that he was exiled; I will leave the conclusion to the reader.

In the last couplet of the above quotation, Ovid acknowledges his own timidity of character, which had prevented, I conceive, his encountering those portentous and appalling ceremonies of initiation at which the Emperor Commodus ran his sword through one of the priests, in a transport of agitation. This neglect was the cause of his fatal error.

Ergo ut jure damus pænas, sic abfuit omne
Peccato facinus consiliumque meo.
Idque Deus sentit: pro quo nec lumen ademtum est,
Nec mihi detractas possidet alter opes.

El. 4, *v.* 43.

It is here implied that Augustus could scarcely

do otherwise than award this banishment, although Ovid was chargeable with no ill intention; and that the emperor had rendered the punishment as light as he could, having spared both the life and fortune of the unhappy bard. Is there any admissible motive of this exile, except the one here proposed, which can consist with these circumstances? It is one of my objects to clear the memory of Ovid from the stain of servility; and that of Augustus from the reproach of wanton tyranny.

Frigida me cohibent Euxini litora Ponti:
Dictus ab antiquis Axenus ille fuit.
Nam neque jactantur moderatis æquora ventis,
Nec placidos portus hospita navis adit.

El. 4, *v.* 55.

The term *Axenus,* by which the Euxine was once designated, inferred the severity of its climate. This was altered into the more propitious name *Euxinus,* although this epithet could suit that sea in no other than a mythological sense. The new appellation was connected probably with the

fable of the Golden Fleece obtained by Jason, Esculapius, and the numerous heroes of the Argonautic expedition. In a note at page 342 of the Hindu Pantheon, Mr. Moor observes that the Indian god Danwantaree is the same as the Grecian deity Esculapius. In plate 49 of the same work, we have Danwantaree rising from the ocean, the sign of which ocean, the Fishes, is next to Esculapius in the zodiac: we have likewise in the above mentioned plate the ship Argo; and an unerring Bow, (to destroy the eastern Python, we may suppose;) an urn containing the food of the immortals; a tree yielding spontaneously all kinds of fruit; and Ceres, who presents herself to confer her blessings on mankind. Is it within the scope of probability, that the three concluding signs of the zodiac should proceed in their established order; that there should likewise happen all the other coincidences indispensible to an allegory in this stupendous girdle; and yet, *that the choice and juxtaposition of these hieroglyphics should be accidental?*

El. 7.

Esse canes utero sub virginis: esse Chimæram,
A truce quæ flammis separet angue leam:
Quadrupedesque hominum cum pectore pectora junctos:
Tergeminumque virum, tergeminumque canem.
V. 13.

The word *leam* brings to my recollection the Chimæra which I saw in the Florentine Gallery. It has a Serpent's tail, the claws of an eagle, and as much of a goat as is observed in the constellation Capricorn, mounted on the back of a lioness. The zodiacal goat was the nurse of Jupiter, to whose dominion that and the two preceding signs appertain, according to the general theory here advanced. The Chimæra appears to be one of the mythological monsters which belong to the third division of the celestial circle. The Idæan Jupiter being here in power, his eagle, which in some zodiacs occupies the Scorpion's place, enters into the composition of the Chimæra; as do also the goat, the raging lioness, and the serpent, which last is the common emblem of the sphere. Will not some writer

of acquirements adequate to the task adapt all the prominent pagan fables to the constellations of the sphere, which appears to be the prototype of poetry and mythology?

El. 8.

Ergo illum demens in me sœvire coegi,
Mitius immensus quo nihil Orbis habet?
Ipsaque delictis vincta est clementia nostris;
Nec tamen errori vita negata meo!

V. 37.

This is a warm and a just testimony to the moderation of Augustus. Voltaire and some other able men, who have given to the public their sentiments on the banishment of Ovid, have censured in strong terms the poet and the emperor. The one has been charged with meanness, the other with cruelty. But if Ovid touched upon the Eleusinian Mysteries, even unawares and in complete ignorance of what he was publishing, it was the custom in ancient times that the individual so offending should expiate his crime or his mistake by the loss of life and the

forfeiture of his property: an execrable custom undoubtedly, but still, the established practice of those enthusiastic ages. We may conclude that the priests were urgent for the unmitigated exaction of the usual penalties; but Augustus knew Ovid, and whoever knew him could not but esteem and admire him. What surprise then need be felt that the emperor could not resolve to deprive the poet of life, or to sequester his estate? It does him on the contrary the highest honour, more so than some of his victories, that he raised his shield over the ill-starred Ovid. Banished to a great distance from the Italian shores, he was in no danger of barbarous treatment from his superstitious countrymen, who might be inclined to such ferocity as soon as the imperial displeasure was known?

Quid referam comitumque nefas, famulosque nocentes
Ipsâ multa tuli non leviora fugâ.

El. 10. *v.* 101.

The truth may then be, that Ovid was altogether humanely dealt with by Augustus, who could not, as Emperor and Pontifex Maximus,

act in a less hostile manner towards him; on which account Ovid addresses Augustus in his Pontic Writings not as a placable prince merely, but as a friend. Tiberius would not recall the offender, but issued threatening edicts against the abstainers from animal food, as if the doctrine connected with Ovid's ruin were gaining ground at Rome.

I would earnestly recommend to the reader not to content himself with my scanty extracts from the Tristium, which poem he may scarcely have looked into since he was a boy; but to read on frequently where I have stopped. He will, for instance, have some pleasure in perusing again the whole of the Ninth and Tenth Elegies of this Fourth Book: there are so many passages of merit in them.

Circus adhuc cessat; spargit tamen acer arenam
Taurus, et infesto jam pede pulsat humum.

A spirited image, the beauty of which will be strongly felt by those who have been spectators at the Bull Feasts in Spain or Portugal. The whole

indeed of the Ninth Elegy is a furious threat, issued in vigorous language, against some covert enemy. The prophetic view of the fate of his works which it contains will remind the reader of the energetic lines written at Tomos to be affixed to the last Book of the Metamorphoses; a line for each of the Muses.

Iamque opus exegi quod nec Jovis ira, nec ignes,
Nec poterit ferrum, nec edax abolere vetustas.
Cum volet illa dies quæ nil nisi corporis hujus
Jus habet, incerti spatium mihi finiat ævi:
Parte tamen meliore mei super alta perennis
Astra ferar; nomenque erit indelebile nostrum.
Quàque patet domitis Romana potentia terris
Ore ferar populi; perque omnia secula famâ
(Si quid habent veri Vatum præsagia) vivam.

What an animated and indignant conclusion of the immortal work to which it is appendant! The only consolation that remained to the sufferer was, that the vengeance, however necessary, of Augustus could avail nothing against his own ever-during fame; for, wherever the literature of the Romans should extend, there, he justly felt,

his poetry would be passionately read and cherished.

The final elegy of the Fourth Book is particularly interesting. It is a concise history of the author's life.

El. 10.

Tum quoque cùm fugerem quædam placitura cremavi
Iratus studio carminibusque meis.

V. 63.

As it would appear that the writings of Ovid after he reached the shores of the Euxine were neither published, nor intended to be published, during his life, he made use of no deception in these lines. The character indeed of all that he wrote at this period is candour itself. He intends it then to be understood by his friend that he burnt several pieces of his poetry at the eve of his departure from Rome, because he was vexed with the Muses, who had caused his banishment, although The Art of Love, as he more than once alleges, was a pretext or cover only in that affair. It may be asked, why then did Ovid give himself the trouble to compose so many verses which

were not intended for publication? Besides the attention thus shewn to his friends, he so occupied himself from the motive assigned at the close of the elegy before us, viz. that writing was a relief to his sufferings.

Hic ego finitimis quamvis circumsoner armis,
Tristia, quo possum, carmine fata levo.
Quod, quamvis nemo est cujus referatur ad aures,
Sic tamen absumo decipioque diem.

Ovid addresses the shades of his parents in the following words.

Scite, precor, causam, nec vos mihi fallere fas est;
Errorem jussœ, non scelus, esse fugœ.
V. 89.

Here then once more it is declared, and nothing can be more solemn than this asseveration, that a mistake, and not a crime, was the occasion of his exile.

Causa meæ cunctis nimiùm quoque nota ruinæ,
Judicio non est testificanda meo.
V. 99.

Known the cause of his exile must have been to all who had initiated at the Mysteries. Here we have another proof of the injunction laid

upon Ovid to be silent on the real cause of his punishment. So in the Second Book, Alterius culpæ causa silenda mihi; an injunction quite superfluous if the Emperor, dreaded as he was, had been surprised by him in any disgraceful action. As to The Art of Love, the publication of which was given out to the people as the poet's crime, there could, manifestly, be no motive there for silence. I would submit to the reader this question—Could the mistake which brought ruin on Ovid, and which excited such eager curiosity, have remained a secret under the rapid succession of unconnected families to the imperial dignity, if that secret had not lain concealed behind the curtain of the Eleusinian Mysteries?

Lib. 5, el. 1.

In this course of remarks on the Pontic writings of Ovid, we have reached the last book of the elegies, which the poet commences by requesting one of his confidential friends at Rome to subjoin it to the four preceding books already presented to him.

El. 2.

Ille deus, benè quo Romana potentia nixa est,
Sæpe suo victor lenis in hoste fuit.
Quid dubitas? quid tuta times? accede, rogaque:
Cæsare nil ingens mitius orbis habet.
V. 35.

We see how frequently, and with what warmth, Ovid attests the mildness of Augustus's temper and government. He appears to consider him impelled by duty to issue the decree which consigned him to banishment, and in so doing he forbore to award the customary forfeitures of property and citizenship. The emperor's generosity of character has been often celebrated: the choice of L. Sextius by Augustus as his colleague in the consulship will never be forgotten; of Sextius, who had ever been the firm friend of Brutus.

Ira quidem moderata tua est; vitamque dedisti;
Nec mihi jus civis, nec mihi nomen abest.
Nec mea concessa est aliis fortuna; nec exul
Edicti verbis nominor ipse tui.
Omniaque hæc timui, quia me meruisse videbam:
Sed tua peccato lenior ira meo est.
V. 55.

Under the same impression Ovid observes to Fabius Maximus in the Second Epistle, after describing the horrors of his situation at Tomos, that if the emperor had been acquainted with the circumstances of his situation, he never would have sent him to such a place.

Ira dei mitis non me missiset in istam,
Si satis hæc illi nota fuisset, humum.

V. 89.

When we read these verses, how is it possible to conceive that Ovid could have injured Augustus either personally, or through the members of his family: how, in short, can it be imagined, that Ovid believed there existed in the emperor's breast any sincere resentment against him. It appears that the offence was official, and that the first magistrate punished the unfortunate culprit in his capacity of Pontifex Maximus. Mon ami, c'est un coup du sort, exclaimed Madame Ney to her husband. So it was with Ovid. As to Augustus's belief in the religion of his country, or that of any of the

great men of Rome in those days, Sallust has taught us what to think on that subject.

El. 4.

Nam quod opes teneat patrias, quod nomina civis,
Denique quod vivat, nunus habere dei.
V. 21.

Cumque alii fugerent subitæ contagia cladis,
Nec vellent ictæ limen adire domûs;
Te sibi cum paucis meminit mansisse fidelem:
Si paucos aliquis tresve duosve vocat.
V. 33.

Instances here occur, as in several other elegies and epistles, of Ovid's testimony to the almost universal perfidy of his friends, and the friendly conduct of the emperor.

El. 9.

Di tibi se tribuant cum Cæsare semper amicos:
Non potuit votum plenius esse meum.
V. 21.

Ovid speaks, as usual, of Augustus with complacency, and not with the indignation which

sufferings tyrannically inflicted must unavoidably inspire.

Cæsaris est primum munus, quod ducimus auras.

V. 11.

El. 11.

Nec vitam, nec opes, nec jus mihi civis ademit;
Quæ merui vitio perdere cuncta meo.
Sed quia peccato facinus non adfuit illi,
Nil nisi me patriis jussit abire focis.
Utque aliis, numerum quorum comprendere non est,
Cæsareum numen, sic mihi, mite fuit.
Ipse relegati, non exulis, utitur in me
Nomine: tuta suo judice causa mea est.

V. 15.

No notice having been taken in the roman laws of the crime of publishing what related to the Eleusinian Mysteries, all jurisdiction respecting that offence rested in the bosom of the first magistrate. Augustus perceived the mistake of the poet, and was merciful.

Ipse sed hoc vidit, qui pervidet omnia, Cæsar,
Stultitiam dici crimina posse mea.

Quàque ego permisi, quàque est res passa, pepercit.
Usus et est modicè fulminis igne sui.
Ep. 7, *v.* 43.

This was the acknowledgment of Ovid during the emperor's life; after whose death he consistently erected an altar to Augustus's memory at Tomos, and offered him divine honours.

In the few remaining elegies there does not occur any occasion of comment. I therefore shall quit the Tristium, and proceed to the Epistles from Pontus.

CHAPTER IV.

EPISTLES FROM PONTUS.

Lib. 1, ep. 1.

Nec quia vel merui, velsensi Principis iram,
A nobis ipsum nolle putate coli.
Vidi ego linigeræ numen violasse fatentem
Isidis, Isiacos ante sedere focos.

V. 49.

This introduction of the blasphemer of Isis is very natural; it is an allusion to Ovid's own case. Isis was the primordial material principle, whether chaotic in Cancer, or reduced to form in Virgo. When she was metamorphosed from the Crab into the Scorpion by the depression of the celestial pole, she was said to be seized by Python or Typhon (for they are the

same word) from whose grasp it was in the course of the fates that the younger Horus (the Apollo of the Greeks) should rescue her. Denon tells us, at the conclusion of his sixteenth chapter on the Antiquities of Egypt, that, in an ancient Temple at Apollinopolis, "the whole frieze and all the paintings within appear descriptive of Isis defending herself against the attacks of this monster." Osiris, Horus the elder, Typhon, and the younger Horus, corresponded in the mythology of the Egyptians to the four Indian deities, Brahma, Vishnu, Siva, Krishna; and similarly, with Uranus, Saturn, Jupiter and Apollo.

Ep. 2.

Qui, cùm me pœnâ dignum graviore fuisse
Confitear, possum vix graviora pati.

V. 13.

What fault could Ovid have committed that he should consider himself to have merited a severer punishment than exile, and yet feel that he was only chargeable with a mistake? Is it possible to assign any crime, except *the having*

published something unintentionally, and without being at all aware of what he was publishing, which related to the Mysteries?

Ep. 6.

Græcinus, to whom this Epistle is addressed, appears to have been one of Ovid's most intimate friends, who happened to be at a distance from Rome on military duty, when this affair occurred.

At nunc, quod superest, fer opem, precor, eminus unam;
Alloquioque juva pectora nostra tuo:
Quæ, non mendaci si quidquam credis amico,
Stulta magis dici quam scelerata decet.
Nec leve, nec tutum, peccati quæ sit origo
Scribere: tractari vulnera nostra timent.
Qualicumque modo mihi sint ea facta, rogare
Desine; non agites, si qua coire velis.
Quicquid id est, ut non facinus, sic culpa vocandum.
Omnis an in magnos culpa deos scelus est?

V. 17.

If then Ovid, as in this passage and elsewhere, charges himself with stupidity, but not with any

intentional guilt, his confession is entirely accordant with the *Pressus humo, &c.*, and the *de parte sepultâ Scorpius exibit*, of the last book of the Metamorphoses; for as the change there celebrated of the Crab into the Scorpion was no fact in nature, it surely was unpardonable ignorance in Ovid seriously to state that it was true, never suspecting that a mystery was veiled under that metamorphosis, which, we may conclude, was recorded in some book that ought not to have come within the range of his researches.

Lib. 2, ep. 2.

In this epistle there are several lines which tend to establish the opinion, that Ovid was banished for ignorantly publishing that which was the subject of the Eleusinian Secret. After mentioning some instances of hostility against the gods, such as the war of the giants, especially the signal rashness of Enceladus, and the presumptuous wounding of Venus by Diomed, it is immediately added,

Est mea culpa gravis, sed quæ me perdere solum
Ausa sit, et nullum majus adorta nefas.
Nil nisi non sapiens possum timidusque vocari:
Hæc duo sunt animi nomina vera mei.

V. 15.

Non sapiens, because he was so ignorant of natural history as to believe that a scorpion could be produced from a crab; *timidusque,* and of so timid a disposition, that he could never bring himself to encounter the appalling initiation at Eleusis, although, in his elevated rank, to have been present at that ceremony was a duty. His mistake then was the proximate cause of his exile; his timid nature the remote one: he indeed tells us so himself.

Aut timor aut error nobis; prius obfuit error.

Ep. 7.

Artibus ingenuis quæsita est gloria multis:
Infelix perii dotibus ipse meis.
Vita prior vitio caret, et sine labe peracta:
Auxilii misero nil tulit illa mihi.

V. 47.

Ovid here informs his friend Atticus that his

muse had been his ruin. He also tells him, that until the action by which he fell, his life had been passed without a stain. As the Art of Love was a work of his youth and he was banished in his old age, the author's observation, that until the writing of that book he had nothing to charge his conscience with, would have been a poor defence indeed! Yet, from the context it is clear, that Ovid thought he was making a forcible statement in favour of his own character, and in mitigation of his fault. Now, if the reader feels that, although not The Art of Love, still Ovid's muse was the true cause of his downfall, and that

> Pressus humo bellator equus crabronis origo est.
> Concava litoreo si demas &c.,

were probably the reprehensible verses; then the poet's defensive argument displays itself in full force, the passage above quoted having been published just before his banishment.

Ep. 9, Cotyi Regi.

Of this epistle I think it may be justly said, that if the unhappy exile had never written any

thing else from Pontus, it might be assumed that the secret of the Mysteries was connected with his banishment. The epistle is addressed to Cotys, at that time king of Thessaly, who amused himself with writing verses.

Ad vatem vates orantia brachia tendo,
Terra sit exsiliis ut tua fida meis.
Non ego cæde nocens in Pontica litora veni;
Mixtave sunt nostrâ dira venena manu:
Nec mea subjectâ convicta est gemma tabellâ
Mendacem linis imposuisse notam.
Nec quidquam quod lege veter committere feci.
Et tamen his gravior noxa fatenda mihi est.
Neve roges quid sit; stultam conscripsimus Artem:
Innocuas nobis hæc vetat esse manus.
Ecquid præterea peccarim, quærere noli,
Ut lateat solâ culpa sub Arte mea.

V. 65.

Since Ovid had neither poisoned nor assassinated any one; since he had not committed forgery, murder, nor any crime registered in the Roman law; and yet had done what was esteemed more flagitious than all these detestable actions,

I would enquire of the learned reader, what crime can be named which answers this negative description, except that of publishing the Mysteries? As Ovid, in this solitary instance, was not writing to any one at Rome, and felt confident that the Prince whom he addressed would not betray him, he seems to have expressed himself even with more freedom than on any other occasion.

Lib. 3, ep. 3.

Cupid is imagined to descend in this Epistle, and communicating with his disciple, is made to say;

Per, mea tela, faces, et per, mea tela, sagittas,
Per Matrem juro, Cæsareumque caput;
Nil, nisi concessum, nos te didicisse magistro;
Artibus et nullum crimen inesse tuis.
Utque hoc, sic utinam defendere cætera posses!
Scis aliud, quod te læserit, esse, magis.
Quicquid id est, neque enim debet dolor ille referri,
Non potes a culpâ dicere abesse tuâ.
Tu licet erroris sub imagine crimen obumbres,
Non gravior merito Vindicis ira fuit.

True indeed it is, that the Roman poetry was in many instances so indelicate as to give entire effect to the apology made by Cupid in the third line of this quotation, and to his assertion in the succeeding one. As to the latter verses, if the fault of Ovid was defensible on the ground of unintentional error, and yet the vengeance of the emperor only what it ought to have been, is there any other probable solution of this riddle than the one contended for in this essay?

Ep. 7.

We have here a reproachful and very spirited epistle, collectively addressed by Ovid to his friends, which proves that they were all, inclusively even of his affectionate wife, so appalled by the complexion of his fault, that they desisted from making any application to Augustus in his behalf; and this, notwithstanding so many of his intimate friends were about the court and of the most distinguished families in Rome. It is impossible to read this short poem (of so many others indeed the same thing may be said!) with-

out feeling the deepest compassion for the illustrious sufferer, ill treated as he was, by whom shall I say? by that formidable power of which there has been, alas! but too much ground of complaint, the senseless superstition and persecuting spirit of misguided men.

Ep. 13.

Quanta potes præbe nostræ momenta saluti:
Quæ, nisi mutato, nulla futura, loco, est.

V. 49.

This address to one of Ovid's most intimate friends nearly concludes the collection. Soon after he wrote these lines, it would seem that he ended by his death the most painful and vexatious seclusion from society ever endured by a civilized being.

Few works have descended to posterity from the Augustan age more interesting or of greater merit than the Tristium. The Heroic Epistles of the same author, the Fasti, the Metamorphoses, are all of them, it will be alleged more poetic. But, to say nothing of the descriptive imagery

interspersed through these Elegies and Epistles, the absence of fiction in the deep-felt griefs which inspired the Pontic lamentations, and besides, the extreme pungency of the writer's sufferings, give the highest effect to the touching and forcible language in which are expressed his hopes, his sorrows, and his despair.

If the solutions hitherto attempted of Augustus's edict against Ovid are unsatisfactory and untenable; if the poet informs the king of Thessaly that he was exiled for a more serious crime than forgery or murder; if publishing the Eleusinian Secret, whether consciously or not, was the only crime so stigmatized at Rome; if while Ovid states that his offence was unregistered in the laws of his country, not a syllable occurs in the Roman code on the subject of disclosing the Mysteries. If the Tristium announces that

The Art of Love was only the pretext, and the Metamorphoses the real ground of this signal banishment; if Ovid declares that he would have suppressed his last work had not many copies been already distributed: if the fifteenth Book of the Metamorphoses, published at the very period of his punishment, contains some verses the import of which corresponds with a certain allegory in the zodiac, and if that passage is in every other view unintelligible. If finally, the zodiac is connected with the Eleusinian Mysteries by their acknowledged symbol, the Cista, which the Gemini of an altar found at Gabii support—is not the conclusion reasonable, *That Ovid was banished because the lines, Pressus humo, &c., of the last Book of the Metamorphoses, referred to the zodiacal allegory, which was the Secret of the Eleusinian Mysteries?*

CHAPTER V.

THE nations of antiquity, ignorant of the real structure of the Universe, imagined it to be a Chrystalline Sphere, against which, externally, Chaos was perpetually beating. The Sphere was so much of Space vindicated from the chaotic mass by Fate, or by the will of the supreme god of the Pagans. Let this mundane vessel be half-filled with water, and we obtain the ocean: place in the centre of that ocean a circular, but not a globular Earth, and we have the "round world" of the Eastern nations, the orbis terrarum of the Romans. This chrystalline body contained, according to their narrow views, the fixed stars. It appears that the ancient astronomers and mythologists believed the Ecliptic to have

originally coincided with the Equator, and the pole of the sphere to have been perpendicular to the plane of the ocean; but that, at the period of Proserpine's humiliation, the celestial pole declined twenty odd degrees, by which convulsion six signs of the zodiac, reckoning inclusively from the Scorpion to the Ram, were depressed below the verge of the terraqueous hemisphere, while the other six signs were proportionately elevated above the equator. The Earth was considered to be the sediment, the refuse, the Hades, the excrement, the sepulchre of creation.

The abstract deity, named Brahmé in Hindostan, divides himself into the four gods, Brahma, Vishnu, Siva, Krishna; each presiding in our allegorical theory over one quarter of the sphere. I refer the reader to Plate 15 of Mr. Moor's Hindu Pantheon for these divinities. There is a cast of the original in the India House. The Egyptians had four parallel gods, Osiris, Horus the elder, Typhon, and the younger Horus. Typhon occupies the place where we should expect to find him, that of the Scorpion, in the Egyp-

tian planisphere of the Northern Constellations, and in the zodiac constructed by Hermes.

The cosmogony of the ancient Persians similarly comprehends the vigilance of four powers, Oromazes, Mithras, Ahriman, and Oschen. The Greeks and Romans also maintain the Tsabaic consistency. They acknowledge Uranus, Saturn, Jupiter, Apollo, father and son in regular descent. The salamanders, sylphs, gnomes and elves, may refer to the four quarters of the sphere. The four equal divisions of the Twelve Signs will be now considered.

The Bull, The Pair, The Crab.

In the Egyptian Zodiac constructed by Hermes the Bull is denominated Apis. It will be recollected how generally the Bull was worshipped in India, in Persia, in Egypt, as the principle of light, and how often that hieroglyphic recurs on the ancient monuments of those countries. Virgil sings,

Candidus auratis aperit cùm cornibus annum
Taurus.————

That the Bull once opened the year in April, the name of which month is derived from the verb aperio, to open, might perhaps be shewn from higher authority than the Georgics.

I have assumed that the Bull leads the allegory of the Twelve Signs. In the oblong zodiac at Dendera, engraved in Mr. Hamilton's Egyptiaca, the Bull bears on his shoulders a sphere, and what seems to be a half zodiac. The Urus, or wild Bull, which in the remains of antiquity so often pierces with his horns the Egg of Chaos, was judiciously chosen as the mythological father of the Lion, of which he has a strong resemblance when lying on the ground; so naturalists and travellers acquaint us. Urus and Uranus are correlative nouns. Whether Urus is derived from the verb uro, or uro from Urus, I know not. Taurus represents the pervading spirit in the Pagan cosmogony.

"The Bull's stern front to which rude myriads kneel,
The favorite idol of benighted zeal."

The next sign, The Pair, are male and female in most of the ancient zodiacs; conspicuously so in that of Sir William Jones, in which the ardent couple are seen plighting their faith in smiles and caresses,

"As full of spirit as the month of May."

In the most ancient zodiac, it appears that the month of May corresponded with Gemini; and of the celebration of the first of May as the Hymeneal festival no one who has read that transporting comedy The Midsummer Night's Dream can be forgetful.

But a connubial pair announced too openly the marriage of Taurus and Cancer. The Greeks therefore excluded the female from their sign Gemini, that they might effectually veil the Eleusinian learning. Apollo and Hercules answered this purpose; nor was consistency sacrificed; the former being a general title of Heat and Light, while Hercules personified the career of Fate through the golden, the silver, the brazen, and the iron ages of the zodiac.

In that of Dendera above-mentioned, the female of the Gemini bears an egg upon her head; I should apprehend, the egg of Chaos. The Crab was selected to represent Chaos because it is amphibious, and therefore conversant with both the great divisions of matter, land and water. In an ancient medal of Sicily the productive nature of this hieroglyphic is marked by a Cornucopiæ issuing from the mouth of Cancer. In the march of the fates the Crab was destined to take the form of the Scorpion: nepa signifies in Latin the Crab and the Scorpion.

The Lion, The Young Woman, The Balance.

The next division of three signs we will consider as the "fulgens domus Saturni veteris" of Horace's twelfth ode, book the second, which one of the commentators discovered long ago to be in the starry region.

The Lion was probably preferred to represent the two primeval principles in combination because he possesses more strength than any other

animal. He first operates as the Good; afterwards, as the Evil principle. In the former character he is surmounted in the remains of antiquity, by Cupid, or the first-born Love. In the latter character of the Destructive Principle, he is coupled with the Scorpion in a seal-ring published by Gorlæus, in his Dactyliothecæ, No. 45.

A beautiful woman is obviously a proper symbol of Nature.

As Leo is the solar orb, or Liber; so Virgo is Ceres, Nature, Libera.

* * * * Vos Oh! clarissima mundi
Lumina, labentem cœlo quæ ducitis annum,
Liber et alma Ceres.

Ceres and her daughter Libera are mysteriously one and the same goddess.

Happiness is well depicted by a Balance.

The Scorpion, The Archer, The Goat.

In this third division an Eagle was sometimes substituted for the Scorpion. But the Scorpion

seems to have been very judiciously chosen, because it is exceeded in violence by no insect, and is armed with a sting, sometimes with two.

The Archer is a Centaur on account of the assistance which man derives in the pursuit of his game from the horse.

In Sir W. Jones's Oriental Zodiac all the three classes of animals which men are in the habit of using as food are comprised in Capricorn; birds, fish, and land animals.

The labours of Hercules have been long acknowledged to belong to the celestial sphere. That Hero has been assumed to be a personification of the irresistible power of the Fates in completing the four ages of the World. He is fabled to overcome a bull, a lion; and to destroy the Centaurs in one of his combats. He also cleanses the stables of Aigeas, who may borrow his name from the Greek word signifying a goat. To cleanse by a river the stables of the dirt accumulated in them by the beeves, sheep, and goats, (for nothing is said of horses, which men do not eat) may mean, that Hercules, in the course of

his progress through the twelve signs, cleanses the veins of men by pouring through them a stream of vegetable juices, and thus purifies the human system of the animal food with which it had been encumbered. The river-god that assisted in this exploit was Alpheus. His ardour for the fountain-nymph Arethusa is celebrated in fable—Arethusa, whose waters are so pure that they lengthen considerably the lives not only of the men, but of the cattle which habitually use them. This fact is stated by Mr. Williams, in his Travels, vol. 2, p. 197, who lately visited that fountain in Ithaca.*

The Man and Urn, The Fishes, The Ram.

We here arrive at the concluding portion

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* In almost all water, with the exception, that is, of a few springs, putrid animal matter may be detected in a state of solution. The injurious tendencies of that fluid are increased and are more apparent in the American rivers, the Apure and the Oroonoco. Count Humboldt informs us that those streams have in many parts of them a fetid scent, which that learned Traveller attributes to the superior abundance of putrescent animal matter in those rivers.

of the Zodiac. The Fourth Eclogue of Virgil celebrates the entrance into this ameliorating period under the tutelar superintendance of Apollo. In Æschylus, the fall of Jupiter's power is announced, in the sublime curse of Prometheus, in favour of one descended from Jupiter. I will not pretend to state whether Apollo is intended, or Hercules.

The three signs of this division are always introduced favourably in the sculptured remains of antiquity, and in the fables of the Pagans. Aquarius is Esculapius: he who brings in his urn the aliment most salutary to man is evidently a beneficent being. Jupiter dismisses Mercury to the Urn of Aquarius for ambrosia, whenever he requires refreshment. It is a received opinion that Esculapius is the same god as Danwantaree among the Hindoos. The eastern origin of Esculapius is supported by the turban which adorns the colossal bust of that deity in the museum of Paris, and which is seen in several other representations of that god which are still extant.

That the other signs of this division were held

to be auspicious by the heathens, we learn from their fables; as from that of Arion and his dolphin; also that of Pradyumna in the Hindoo mythology, who, being in the utmost peril at sea, is conveyed by a dolphin to a place of safety. Mr. Pennant states in his British Zoology that the dolphin was termed by the ancients *the philanthropist, the sacred fish.* The Fishes of the Grecian Zodiac are dolphins. Mr. Burckhardt observes in his Travels in Nubia, p. 470, that in the Red Sea no one would be permitted to throw a lance at a dolphin. The sailors believe that disaster to themselves and their vessels would attend the wounding of that sacred fish. The veneration in which the dolphin is held among the Greek islands, and elsewhere, is well known.

Lastly, as to Aries. Phryxus escapes danger by passing through the air on a ram. Ulysses is saved by a ram from the rage of Polyphemus; and the fable of Ammon (Aries) proves the sign of the Ram to be a propitious symbol.

Hercules pursues his circular course from the

developement of the chaotic egg to the acquisition of the Hesperian apples. To this theory we may refer a passage in Horace's Third Satire, Book the First,

* * * * si collibuisset, ab ovo
Usque ad mala citaret, Io Bacche.

If Bacchus be the Solar Orb in his allegorical or Eleusinian course, the satirist may have meant that Tigellius, who could never be prevailed upon to sing, when not in the humour, would chant, when the whim seized him, the whole story throughout, from the chaotic egg to the Hesperian apples. To omit other objections, if the usual unsatisfactory interpretation of the above passage were just, would not Horace have used the plural number of *ovum* as he has done of *malum*?

The poets were permitted to treat of the Mysteries consistently with what was known of them by general and public report; and of the fables, as of this of the Hesperian fruit, which were merely connected with the Mysteries.

Sit mihi fas *audita* loqui.

But the progress of Nature through her destined history; that is, the allegory divulged in the celebration of the rites of Ceres, who is the Virgo of the zodiac, was held in such veneration, that Ovid would have shuddered at the thought of breaking in, *advisedly*, upon those awful ceremonies.

Quis Cereris ritus audet violare profanus,
Magnaque Threicio sacra reperta Samo?

Among the *audita* of the Mysteries we may comprehend the doctrine of the passage of the soul into bestial and other forms, on which Ovid grounded his Metamorphoses, and for which it is evident that he would not have been banished; for if so, he would have been exiled when the first book of that poem came out. But he was not sent into banishment until he had just published the fifteenth and last book, in which it seems that he fell accidentally and ignorantly on the zodiacal allegory; that awful secret which, like the name of Demogorgon, was never to be uttered unrevenged.

This eventful tale closes at the sign of the Ram, and in one of the Egyptian Planispheres, Ammon, who occupies the place of Aries, breaks his staff in two, (as was the practice of magicians) to denote the termination of this flowery scene of enchantment. The beneficial agency of Ammon was similar to that of Jason. We find the heads of both these personages ornamented with the horns of Aries. To such honours did Alexander aspire.

The sheep is well adapted to portray the reformed mildness of mankind: therefore the utmost imaginable happiness of our species, and the perfection of our earthly condition, were connected, in the ingenious mythology of the Pagans, with the passive innocence of the sheep.

This concluding triplet of the Signs appears to be symbolic of the renunciation of a mixed diet, and consequently, of man's return to his original and healthier sustenance of fruit and vegetables, in which he delighted before the lapse of Proserpine, or the prevalence of the

Scorpion's malignant power.* Whether we contemplate Aquarius as Esculapius, as Canopus, as the newly recovered Adonis, (for names varied according as the fables were adopted from different countries) or as the Second Bacchus, who restores to health the human species by their adoption of the grape as food, and forms Ampelus† out of the vine, (which was the type of fruit in general) those who are familiar with the heathen legends will agree, that the expected descent of these gods upon earth was believed to be connected with *the physical* as well as *the moral* improvement of mankind.

If the import here proposed of any one of the four portions of the Zodiac be satisfactorily made out, the four quarters are so connected in this simple and consecutive interpetration, that there

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* And join with thee calm Peace, and Quiet,
Spare Fast, that oft with Gods doth diet,
And hears the Muses in a ring
Ay round about Jove's altar sing. *Il Penseroso.*

† See the fine statue of Bacchus and Ampelus in the British Museum.

necessarily follows a strong presumption in favour of the entire allegory. Without laying any stress upon the meeting of the primordial principles of nature, expressed by the three first signs; or on the Saturnian Age of the World, typified in the second division of the zodiac; let the reader examine the six signs which exhibit man's terrestrial existence. Should there be any one who is not struck with the impulse given to the Archer by the Scorpion, which is signified by the affixion of the Scorpion's tail instead of his own, in the zodiac of Esne published by Denon; and again, by the Scorpion's tail affixed to the Archer of the circular zodiac of Dendera, engraved in Hamilton's Egyptiaca. Or, should there be any one who is not impressed by seeing the Scorpion's tail *superadded to the natural tail of the Horse* in the oblong zodiac of Dendera: apparently to convey that the whole frame of the Archer is possessed and stimulated by the Scorpion: if there should exist any mind to which constellations decorated and arranged so studiously bring no argument of their import; surely, at least, no mythologist will contend

that the three last signs, Esculapius, The Fishes, and The Ram, do not tell an intelligible story; or will reject the doctrine, that Esculapius, sailing through the Euxine in the Argo, which constellation is in the same quarter of the ancient sphere with these auspicious signs, is any other than the fabular stamp and impression of Esculapius in the zodiac, with the sea typified in the adjoining compartment, to which the Golden Fleece is contiguous.*

As to the leading signs of the four quarters of the circle, it will be recollected that Hercules contends with a Bull, with a Lion, and with Typhon, who sometimes occupies the place of Scorpius. Juno, averse to witness the decline of her joint reign, commissions the Crab to attack Hercules, and prevent his triumph over the Principle of Evil. But in vain: Typhon is overwhelmed by the son of Jupiter; for *the Labours of Hercules were the Course of the Fates.*

* Golden Fleece means the Fleece of the Sun. Aur, the Hebrew for Light, is the root from which the Romans are said to have taken their noun aurum. I will here observe that *acrab* is the Hebrew for a scorpion. The ancient and modern languages have borrowed largely from the eastern.

CHAPTER VI.

THE remaining chapters will contain a few corroboratives of the theory now offered to the public. It might have been expedient, for clearness of arrangement, to class these Remarks, and refer them to the different Quarters of the Celestial Sphere, according to an obvious standard of order; but they will be here thrown together promiscuously, because a regular classification, made in harmony with the four zodiacal divisions, would have required more time than the object might be worth.

Bacchus, or the solar orb in his mysterious course, is not single. There is a division of this power; for there are more than one Bacchus. Brahmá has sometimes four heads, and Janus

also has in some instances four. His temple at Rome has four equal fronts.

The use of wine and of animal food appear to go together in the ancient mythology. The tigers which draw the car of Bacchus represent the effects of wine, as the goat of the zodiac represents animal food. On a medal of Maronea which Gesner published, (Tab. 43, fig. 26,) Bacchus's car is drawn by a goat * and a tiger; that is, by the type of animal food and the type of fermented liquors.

Numa appointed the ever-living Fire to be worshipped as the First Principle of Things. He consecrated it, and ordered it to be maintained unceasingly, as an image of the divine power. Vide Plutarchum in Camillo.

When Cassius meditated his flight from Carræ into Assyria, his Arabian guides advised him not to set out until the Moon had passed the Scorpion. When the general answered, "he was

* The symbol of death to the animals, and, through them, of diseased death to man.

no less afraid of Sagittarius," the reply was probably rendered more pointed by its double meaning, conveying both the dread which Cassius had of the Parthian Archers, and the malignant influence of Sagittarius. This interpretation of the passage in Plutarch is supported by the learning of Milton, who in the tenth book of his great poem makes Satan enter the celestial sphere between the Scorpion and the Archer. In returning to the infernal regions, Satan takes his departure between the same signs. When sin and death build their bridge to the sphere, for the purpose of conducting out of it the souls of the guilty, that stupendous arch which stretches from Hell through Chaos terminates between the Scorpion and the Centaur, or Archer. From these instances I conclude, that Milton had discovered, in the course of his extensive reading, that Scorpio and Sagittarius were of an import suited to the use which he made of them in his sublime machinery.

Of Sin and Death, Milton says,

Now had they brought the work by wondrous art
Pontifical, a ridge of pendent rock,

Over the vex'd abyss, following the track
Of Satan to the self-same place where he
First lighted from his wing and landed safe
From out of Chaos, to the outside bare
Of this round world.

* * * * * * * *

And now their way to Earth they had descry'd,
To Paradise first tending, when behold
Satan in likeness of an Angel bright
Betwixt the Centaur and the Scorpion steering
His zenith, while the sun in Aries rose.

* * * * * * * *

——————to hell he now return'd,
And at the brink of Chaos, near the foot
Of this new wondrous pontifice, unhop'd
Met who to meet him came, his offspring dear.

Par. Lost, b. 10, *v.* 312.

The Principle of Evil was generally represented by a Scorpion, sometimes by Typhon; by a raging Lion; by a wolf among the Scandinavians; by an eagle, a vulture, or some other animal of prey among other nations.

Plutarch, de Iside et Osiride, states that the Egyptians, in their lamentations over the body of Osiris, grieved for him who was born on the

right side of the universe, and perished on the left. Oromazes, in the religion of the ancient Persians, like Osiris among the Egyptians, is symbolized by the Bull, whose reign having ended, he is destroyed in more than one of their ancient monuments, according to Hyde. Oromazes is held to preside six thousand years, and Ahrman six thousand, alternately, like Castor and Pollux. The Scorpion is there seen to assist in the ceremony of the Bull's destruction, and the whole scene supports our hypothesis.

The adorers of Mithras celebrated their initiatory ceremonies in caves. St. Jerome remarks that the twelve zodiacal images formed a part of the furniture of the Mithraic Caves.

A custom prevailed among the Romans of ornamenting the title-pages of their poems with the horns of the Bull. This they probably considered as editing their works under favourable auspices.

Candida nec nigrâ cornua fronte geras.

Trist. lib. 1, *el.* 1, *v.* 8.

Bacchus, who is the Sun in the mysterious zodiac, is not without these frontal ornaments, the horns of the bull.

Pressus humo bellator equus, &c. In these lines of the 15th book of the Metamorphoses, which are assumed in this theory as communicating to the public a part of the zodiacal allegory, the Scorpion and Archer are not mentioned according to their order in that allegory. This circumstance tends to shew that Ovid was ignorant of their mysterious import, and confirms his repeated declarations that he was not aware of the crime which he was committing.

Suidas relates that Diagoras was proscribed; Plutarch mentions that Alcibiades was banished; and we learn from Clemens Alexandrinus, that Æschylus narrowly escaped death for what was merely suspected to have reference to the Mysteries.

Brahmà, Vishnu, and Siva, constitute the Indian Trimurti. Krishna, the fourth presiding deity in the quadruple division of the twelve

signs, is only an Avatar of Vishnu. The divided power therefore is still a Triad.

In the Egyptian mythology Typhon's triumph over Osiris, or the Bull, takes place when the Sun is in Scorpio.

The Nile was regarded as an emanation from Osiris, because the qualities of that river reminded the Egyptians of the Productive Chaotic Principle, which emanated from Osiris.

Much of the Heathen mythology seems to be a collection of tales, invented purposely to mitigate and restrain the eager curiosity of those who did not initiate at the Mysteries. Their mythology was a curtain, or outwork of defence, and the remark of the Abbé Dubois, in his "Description of the people of India," page 381, appears to be a just one. "In searching after the origin of the gods of the Pagans, recourse must be had to something behind the chaos of ill-digested and absurd fables which obscure the view."

It has been stated that the Lion of the zodiac has a double nature; that as the offspring of the

Bull, or Light, he is mild and beneficent, and operates according to this description in the second division of three signs, Leo, Virgo, Libra. But the Lion, as springing from the Crab, and involved in the Scorpion's career, becomes a violent and preying animal.

All the mythological monsters appear to be connected with this zodiacal allegory. We may so explain the Unicorn, which is the body of a horse, with the beard of a goat, and the tail of a serpent; the latter being symbolic of the celestial circle. The combination of Sagittarius and Capricornus seems to be intended. The Chimæra, made up of the raging Lioness vomiting flames, the Goat, &c. is of the same order, and seems to belong to the third division of the zodiac. Bellerophon achieves the conquest of the Chimæra. The Abbé Pluche, in his Hist. du Ciel (vol. 1, p. 294,) states that the word Bellerophon signifies *wholesome nourishment*. "Bellerophon signifie, a la lettre, des nourritures saines." I should conceive the Chimæra to typify the carnivorous period of man's existence, destined to be super-

seded by Bellerophon, that is, by wholesome nourishment—by food suited to the nature of man. On the authority of Ovid, it is a Lioness, and not a Lion, of which the Chimæra partly consists.—angue leam. Lib. 4, el. 7, v. 13. I have considered the Scorpion also to be female, for as the zodiacal allegory was constructed by men, we need not wonder that the Principle of Good was of the male sex.

The Griffin, composed of the raging Lioness and the Eagle, appears to be an emblem of the Evil Principle; the Eagle being substituted in some of the ancient zodiacs for the Scorpion. Thus the raging Lioness, the Eagle, and the Scorpion, might be convertible hieroglyphics in the allegory of the twelve signs.

The operation of the Evil Principle on mankind seems to be portrayed by a figure in the Abbé Pluche's 1st vol. p. 88, which is half-man, half-scorpion. At p. 66, the drapery of Serapis is ornamented with the four leading signs, and no other; the Bull, the Lion, the Scorpion, and the Urn.

But I ought first to have endeavoured to explain the Sphinx. This hieroglyphic signifies probably the union of the two celestial signs, Leo and Virgo—the Creator according to the heathens, and the created. On this account perhaps we find the Sphinx stationed between Leo and Virgo in the zodiac at Latapolis, engraved in Denon's work on Egypt.

The Lotus is a prominent symbol in the Hindu and Egyptian cosmogony. This plant appears to have the same tendency with the Sphinx, of marking the connexion between that which produces, and that which is produced; Leo and Virgo. The Egyptian Ceres (Virgo) bears in her hand the Blue Lotos, which plant is acknowledged to be the emblem of Celestial Love so frequently seen mounted on the back of Leo in the ancient remains. The plant is thus addressed by Mr. Maurice:

Child of the Sun! why droops thy withering head,
While high in Leo flames thy radiant sire?

Some lines in the first Iliad shew that the

Gods, according to Homer, retire to rest in the evening to their respective constellations, which were constructed by Vulcan.*

Thus the blest Gods the genial day prolong
In feasts ambrosial and celestial song.
Apollo tun'd the lyre, the Muses round
With voice alternate aid the silver sound.
Meantime the radiant sun, to mortal sight
Descending swift, roll'd down the rapid light.
Then to their starry domes the Gods depart,
The shining documents of Vulcan's art:
Jove on his couch reclin'd his awful head,
And Juno slumber'd on the golden bed.

Venient annis Sæcula seris,
Quibus Oceanus vincula rerum
Laxet, novosque Tiphys detegat orbes.
Atque ingens pateat tellus,
Nec sit terris ultima Thule.

If we will consider the Atlantis of Plato as referring to certain signs which are insulated in the square Indian Zodiac of the Philosophical Transactions, and which I have sup-

* The first operator in the metals; that is, the constructor of the metallic ages.

posed to indicate a happier period of man's existence; if we will also consider the passage above quoted from the Medea of Seneca as referring to the same period of the world under the expected influence of Aquarius, Pisces, and Aries, then we may adopt the opinion of some of the ancient commentators on the works of Plato, and of Acosta also, who maintained that the Atlantis is an allegory; and may discard with the latter the absurd supposition that any allusion was intended in that work to the continent of America. Let it be remembered that the tale of the Atlantis was eastern. The Burmas divide the universe into four islands.

D'Hancarville states, that in the antique sculptures of the Japanese, there is a Bull breaking the Egg of Chaos. The signs of the zodiac are found on old cups and other vessels in the islands of the Pacific Ocean.

The Chnoubis of the Egyptians is a Lion and Serpent, crowned with rays, all forms of things having been imagined to proceed from the

solar orb, or Lion of the zodiac, of which girdle the serpent is the type.

A brass medal of Syracuse has, on one side, a circle divided into four equal portions, with the sun's asterisk in the centre.

Quadrangular impressions are also observed on certain medals of Athens, of Littus, and of Maronea. The hand of Buddha in the 69th plate of the Hindu Pantheon contains a quadrangle divided into four quarters.

In the Bagvat Geeta confirmations will be found of the import here given to the zodiacal Lion, and of other parts of this theory.

See the verses of Euripides on the mixture of Good and Evil, quoted by Plutarch, de Iside et Osiride, p. 455, ed. Reiskii.

From the Egyptian planispheres of Kircher some obvious arguments might be adduced in support of the general hypothesis.

In the fragment of an ancient zodiac found at Rome, and at present in the museum of Paris,

the Pagan deities are arranged within circular lines which are parallel to the zodiac.

In the oblong zodiac at Dendera, if we begin our story at the sign of the Bull, there are a few embellishments of the figures which ought to be registered among our corroboratives of the Allegory. On the back of the Bull is a disk, or a sphere, with a section of a circle in which it rests, probably representing that portion of the zodiac through which the Good Principle holds dominion. In the Gemini, the female bears the chaotic egg upon her head. The Lion, which I conceive to symbolize the two original principles and to figure in both hemispheres, stands on a double-headed serpent. The Archer in this zodiac is very remarkable, on account of the Scorpion's tail being superadded to his own, and the head of a wild beast being conjoined with the human head.

The commentary of Simplicius on the 34th chapter of the Morals of Epictetus is directed against the following tenet of the Pagans—*That Evil exists as a distinct and primeval Principle in the Universe.* The commentator begins with

remarking—"As to that opinion which makes Evil a First Principle, and will have Two Common Principles, a Good and a Bad one, from whence all things whatsoever derive their being, it is attended with a thousand prodigious absurdities."

Of the four quarters into which the zodiacal allegory separates the celestial sphere, which may be called the four ages of the world, or universe, the first division of three signs, where Light and Chaos are married, is on the North side of the sphere. This, in the views and opinion of the Pagans, was of course a propitious union. The second division of three signs, including that period in which form is given to matter, is on the East side, and was likewise denominated good and propitious. The dominion of the Scorpion in the third quarter of the zodiac is on the South side, and this portion alone abounds with Evil. The concluding division of three signs, which marks the return of mankind to nature, that is, to a happier and more peaceful state of things, is on the West side of the universe, and is manifestly of fortunate augury.

The following are the words of Simplicius: "The division they make is like this upon earth; for they assign the eastern, western, and northern regions to Good, and reserve only the south for Evil." The southern quarter of the earth was believed by the ancients to be useless and uninhabitable.

It occurred to me long ago, when I first began to consider this subject, that the signs were divided by pillars in the ancient sphere, that those pillars were identified with the Fates, whose pathway, according to the mysterious lore of the Heathens, was the zodiac. "Let us now proceed, if you please," says Simplicius, "to take a short view of the account they give concerning the creation of the world. Pillars then there are, they tell us,—not like those of the poet,

That this vast Globe of Earth and Heav'n sustain,

(for they scorn that any poetical fictions, or the least fabulous circumstance should be allowed a place in their philosophy) but, as one of their greatest masters has informed us, of solid unhewn

stone, and twelve windows, &c." The bases of these pillars approached at the inferior pole, and there rested on the shoulders of Atlas. Whether the mysterious form of their philosophical universe were constantly a sphere, a cone, or a double pyramid; or whether that form varied in the different countries where the mysteries were celebrated, I am entirely ignorant. The doctrine of Necessity among the Egyptians, the Greeks, and the Romans, is accordant with the march of the Fates through this pathway and archetype of human existence. Epictetus further remarks of their system of philosophy, "It does also ascribe to this Principle of Evil a compulsive power over our wills, and that so very absolute and strong, that it is not only out of our own disposal whether we will commit wickedness or no, but such as even God himself is not able to control or overpower." Alluding, no doubt, to the submission of all the Pagan deities, even of Jupiter, to the unerring guidance of the Fates.

The wife of Julius Cæsar consults a pillar as to the approaching fate of her husband; and Horace in that climax in his Art of Poetry so

frequently quoted, places the Fates above the Gods while he calls them pillars.

* * * * mediocribus esse poetis
Non homines, non di, non concessere columnæ.

* * * * * if this fail,
The pillar'd firmament is rottenness,
And earth's base built on stubble.
Milton's Comus, v. 597.

Horace has deviated from the natural order of the words, which is

Non di, non homines, &c.

to mark his climax. How frequently is the line misquoted, as I have just written it! Pillars then were identified with the fates.

Simplicius says, speaking sarcastically of the two celestial hemispheres, "Now then, since these distinct Regions have been set out, as you see, from the beginning of the World at least, and each assigned and accommodated to its peculiar inhabitant, I would fain be satisfied, *Which way Evil should make an incursion into Good's dominions?*"* This incursion of the Evil Princi-

* Stanhope's Epict. p. 211.

ple was probably the advance of the Scorpion into the neighbouring hemisphere, when she was imagined to embrace within her claws the Celestial Balance, one of those signs which were originally under the dominion of the Good Principle.

We have assigned six of the asterisms, or spaces of thirty degrees, to the celestial world, and as many to the terrestrial. The number *six* is sometimes in the Greek language termed *a world.* In the numeration used by that people, six was a sacred number. It did not correspond with the sixth character in their alphabet, but it had a particular mark, denominated episemon; in which word an allusion is probably intended to the zodiac.

The drapery of the Dea Multimammea is covered with no symbols but those of the two primordial principles, Light and Chaos, or Heat and Moisture.

CHAPTER VII.

WHEN the figures of the Zodiac were invented, the year, if our theory be just, began with the Bull.

Among the Romans, who, as well as the Greeks, were only copyists of other nations, April answered to the sign of the Bull, the word being derived from aperio. The Twins correspond with May, and represent the first marriage. May has always been celebrated as the Hymeneal month. The Romans ascribed the general and supreme power of their gods to Jupiter and Juno. Juno therefore personifies the primeval chaotic principle. On this account she is attended in some of the remains of antiquity by a Crab, and by a Scorpion. The month of June,

so called from Juno, answers to the sign of the Crab. The six following months were named according to numerical designations; until July and August received their appellations from the two first Cæsars. When that alteration took place, the Ram (March) was already the leader of the year: consequently, September was the seventh month. Capricorn completes those months which have numerical designations. January, derived from Janus, corresponds with Aquarius. Apollo was ever youthful. Did the two heads of Janus represent Apollo and Saturn? Ovid calls January the sacred month:

Pulsus et a sacro mense December erit.

The hieroglyphic Janus, as Janus Quadrifrons, may relate to the quadruple division of the zodiac. In this character it appears that the ancient temple was dedicated to him, which still adorns the most beautiful and interesting city in Europe.

February derives its name from the verb februo, to make libations, and answers to the Fishes.

The Ram is the domicile of Mars, from which circumstance March has its appellation.

The Pollio of Virgil seems to belong to the Pagan system of mythology, and to the fourth quarter of the sphere. It is in every scholar's hands, and I make no remark upon it. Heyne and the late Rev. Joseph Warton have left some observations on that eclogue.

The Greek and Roman poets were permitted to touch all the various heads of their mythology, so long as they did not state the import, separately or collectively, of the twelve signs. Consequently, we search in vain through their works for any traces of the zodiacal allegory, except in the single instance of Ovid's Metamorphoses. Even the communicative Pliny, though he mentions the zodiac, is silent as Harpocrates as to any import of those hieroglyphics.

The elongation of the Scorpion, so as that she should embrace the Balance with her claws, is attested by the Farnese Sphere found at Rome, by the Alexandrian Zodiac, and by other authorities.

In the fragment of an Egyptian Zodiac found at Rome the divinities worshipped in Egypt, and the principal gods and goddesses of Greece and Rome, occupy two distinct circles, concentric to that of the twelve signs.

In the cosmogony of ancient Persia, six signs of the zodiac, commencing with the Bull, are under the dominion of Oromazes, the Good Principle; and the remaining six signs are under that of Ahriman, the Chaotic Principle. The last three of these signs declare improvement, but not perfection: they are still terrestrial.

When Ganymede brings ambrosia to refresh Jupiter, he wings his way from the urn of Aquarius.

That species of poetry which is conversant about the crimes and miseries of mankind, received in Greece the denomination of the Goat-Poetry, tragodia.

Esculapius, who is admitted to be the Sun, is identified with Danwantaree by Mr. Wilkins, one of the best Oriental mythologists.

Pillars, separating the constellations, are remarked among the ornaments of the Vatican MS. Æneid.

As Brahmà was attended by a swan in the sculptures of Elephanta, the western mythologists gave to Jupiter on one occasion the form of a swan, converted Saraswati into Leda, and delivered her of Castor and Pollux, whom they deified as the Gemini. The power of the Gemini being alternate in the two hemispheres, the fable makes the existence of Castor and Pollux alternate also in the succession of worlds.

Urns were used anciently as a symbol of peace; and may have been in so general use on tombs on account of their being placed in the hands of Aquarius.

Lycopolis, in Upper Egypt, was thus named from the worship of Jupiter as a Wolf. Apollo is denominated Lucogenos by one of the Greek tragedians.

In the Scythian Fables, the founder of the Turkish nation was suckled by a she-wolf; and

that animal is, upon this account, displayed in the banners of that warlike people.

Romulus and Remus, the founders of the all-conquering city, are with peculiar propriety made to draw their first sustenance from a she-wolf. Apollo, who presides in the last quarter of the zodiac, and supersedes the wolf or scorpion, is denominated "*the wolf-killing deity*" in the Electra of Sophocles.

Osiris and Isis are the Good and Evil Principles. In the ancient remains of Egypt the Earth is typified by the figure of Isis.

Denon, towards the conclusion of the 20th chapter of his work, says that during his stay at Luxor, he discovered in the court of a private house a granite Torso of larger proportions than are natural, which represents the two celestial signs, Leo and Virgo. What is this but a sphinx?

In a small pamphlet put into the hands of those who visit the museum at Paris, entitled, "Antiques du Musée Royal," there is a descrip-

tion (Art. 198) of one of the altars found at Gabii. The symbols of the Pagan divinities coincide with the signs in the following order. 1. The dove with Aries.—2. The tripod with Taurus.—3. The tortoise with Gemini.—4. The eagle with Cancer.—5. The sacred cista with Leo.—6. Vulcan's bonnet with Virgo.—7 and 8. The she-wolf and Diana's hound with Libra and Scorpio; which signs, it has already been shewn, were united, by the advance of the Scorpion's claws, to preserve the allegory.—9. Vesta's lamp with Sagittarius.—10. Juno's peacock with Capricornus.—11. A couple of Dolphins with Aquarius.—12. The owl of Minerva with Pisces.

Typhon occupies sometimes the place of Scorpio. Plutarch says, that "Typhon, the evil or destroying power, was a terrestrial fire, essentially different from the etherial."

Pierius says (p. 194) "Terrestris Scorpius doli atque fallaciæ signum habetur, imprimis de insidiis quæ post aliquam felicitatem subsecutæ sunt; quæ virum, ut Scorpius, ultimâ suâ parte percussit." The Scorpion of the Zodiac in-

flicts his baneful influence on man immediately after his enjoyment of the Saturnian age.

In the triangular altar of Gabii, Mars is coupled with Scorpius, as may be seen in Article 253 of the Museum at Paris. This curious altar furnishes another instance of the obliteration of Libra as a distinct sign.

The Triple Diana represents the triple existence of man in the celestial, the terrestrial, and the retributive world. This was probably revealed at Eleusis. Actæon unexpectedly saw Diana unveiled; that is, he accidentally discovered a portion of the Eleusinian secret. He was instantly changed into a stag, and devoured by dogs. So Ovid, while he writes the lines,

Cur aliquid vidi, &c.,

recollects the fate of Actæon:

Inscius Actæon vidit sine veste Dianam:
Præda fuit canibus non minus ille suis.

The name of Ægypt is made up of two words which signify a goat and a vulture, in allusion,

probably, to the goat and vulture among the constellations. It was customary to denominate various portions of the earth on this principle of illustration, from the natural wish in men of giving splendour to their country.

The ancients clothed every thing in their religion. They frequently named the seas and countries after the heavens. St. Augustine quotes the following passage from Hermes Trismegistus: "An ignoras, Asclepi, quòd Ægyptus imago sit cœli; aut, quod est verius, translatio aut descensio omnium quæ gubernantur atque exercentur in cœlo; ac si discendum est verius, terra nostra mundi totius est templum."

How does it happen that in so detailed a work as Pliny's Natural History, or that in so many other productions of antiquity which have come down to us, not a word occurs on the importance attached to the twelve signs; an importance clearly proved by what yet remains of the Egyptian Temples?

In a publication by Mariette, des pierres gra-

vées, published at Paris, anno 1750, No. 7. represents the God Esculapius, with a square diagram near him, quadrangularly divided. There Esculapius (that is, Aquarius) offers ambrosia to Diana. The sun and moon near the goddess shew that the subject belongs to the Tsabaistic superstition.

No. 104 of the same work represents Calphurnia consulting a pillar to learn the future destinies of Julius Cæsar.

As Brahmà, Vishnu, and Siva, constituted the eastern Trimurti; so Uranus, Saturn, and Jupiter, were the Tritopatores of the western mythologists.

Pausanias states, that in the temple of Apollo at Delphi, there were statues of Jupiter and Apollo, who were surnamed *Leaders of the Fates.*

The Giant Cacus has the name from a Greek word signifying Evil. We all recollect the triumph of Hercules over Cacus in the Æneid.

The descent of Oschen, the pretended rege-

nerator of mankind, is predicted by Zoroaster in the Zendavesta.

The Orphic mystagogue attributed the forms of matter to Saturn, and gave him the head of a lion instead of a human head.

In the Coptic language Thor means the Bull, or Light; as Athor signifies Night, or Chaos. Latona, from whom two divinities are born that belong especially to the last six signs of the zodiac in our allegory, signifies Night, as a scholiast on Hesiod and Eustathius alleges. Vide Hes. and also Homer's Hymn to Apollo and Diana.

In the last quarter of the zodiac Hercules attains the Hesperian fruit. Probably it is in reference to his passage through this recuperative period that natural baths, celebrated for the restoration to health, and sulphureous springs, were dedicated anciently to Hercules.

Plutarch says that the Elder Horus is the first-born Love. Hesiod states that Cupid was born of Chaos at the commencement of Time.—See Hesiod's Theog. *v.* 116—122.

It will not be denied that schoolboys swear by

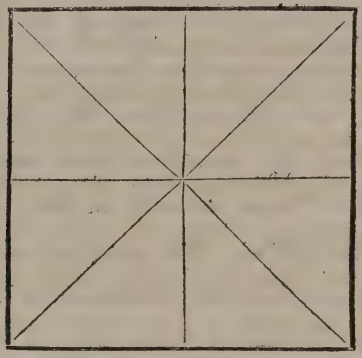
Gemini. In his Origin of Pagan Idolatry, Mr. Faber explains that boys, in swearing by Goles, swear by Hercules.

When we read in eastern lore that the present sun had been preceded by other solar orbs, each of which perished when the world over which he presided disappeared, let us only understand the sun's allegorical course through the twelve asterisms, the solution readily follows, and embraces the universe. This is accordant with the expectation of an endless succession of worlds, each of which was denominated by the Stoics, *The Great Year.*

Democritus vindicated the eternity of Chaos, but strenuously denied the eternity of the World.

It would appear that the ancients, when the period arrived for the gigantic step to be taken from symbolic writing to letters, added a diagonal cross to that which already divided the zodiac into four ages, and thus availed themselves of a clathrus, on which they ingeniously formed all the alphabetic characters. In writing the letters, some of the angles became subsequently

rounded for despatch. No other figure will answer the purpose.



This diagram occurs Vol. 2, numero 62, of the Vases Antiques, and on the medals of Athens, Lyttus, and Maronea. The numerical figures also may be traced on the same clathrus.

As Bacchus was the sun in the whole mysterious tale of the twelve signs, temperance would attach to Bacchus in the last three asterisms. Eubulus, a celebrated poet of Lesbos, introduces Bacchus in one of his plays delivering rules of temperance and moral correctness.

The Druidical mysteries were probably celebrated at Stonehenge, and in other buildings of

that kind. The Druids denominated Stonehenge the Ark of the Universe.

As the profound doctrines of the Mysteries were first communicated in the sacred caverns of Elephanta, their illumination, like the *zodiacal light* observed by travellers and astronomers, displayed itself most sensibly in the middle regions of the globe. The softness of manners which characterizes the Brahmins is indisputable, and the letters of Columbus to Ferdinand and Isabella describe the striking benignity and gentleness of the South Americans. A certain progress in civilization appears to have been made in the Torrid Zone long before Herodotus recorded his doubts of the existence of Britain.

How great a spread the worship of the constellations had obtained may be known from Purchas's Pilgrimage, (b. 9, ch. 12.) "The link by which the natural Idavratta (circle of the universe) is joined to the artificial copy may be seen the most perfectly, and therefore the most distinctly, in the American region of Peru. With a rare felicity the city of Cusco is sur-

rounded by a ring of twelve mountains, answering to the twelve signs in the great mundane ring of the zodiac. Here then was a natural Idavratta, which could not fail to be observed by a body of colonists, who certainly brought with them from Asia the whole system of their theology. But they did more. As a rude upright stone was the most ancient hieroglyphic of the phallic and solar Great Father, they reared twelve such stones on the tops of the twelve mountains, and dedicated them to the Sun in his twelve astronomical places during the succession of the twelve months."

D'Hancarville has engraved from the sculpture of the Japanese a Bull breaking the Egg of Chaos.

At the four divisions of the zodiac there were fabled to be gates: at Cancer, at Libra, at Capricorn, at Aries. Gebelin states that Hercules was represented at Gades in Spain, bearing on his shoulders one of these gates of heaven. Probably the gate at Aries, after the completion of his labours.

The contests that took place between the adorers of the Bull, as the leader of the twelve constellations,* and the worshippers of the Ram, seems to have long disturbed a considerable portion of the civilized world. The two sects might have been denominated Marchists and Aprilists. The year still commences on the first of April (O.S.) among the Hindoos, but in the west the undeniable precession of the equinoxes rendered the Marchists triumphant, who, opening their year with Aries, established, by obvious astronomical devices, a fixed zodiac. Over this dread source of quarrel and bloodshed it became prudent to throw a veil, and thence probably that awful silence which enveloped the Mysteries. To Harpocrates was attributable the tranquillity of nations, and this explains the declaration of Ovid, that in the error which he had committed, there was no intention of exciting tumult, or introducing confusion.

Non mihi quærenti pessundare cuncta, &c.

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* The Pleiades are so situated in the sign Taurus, that the Greek word signifying *year* (pleion) was derived from them, as we learn from Theon in Aratum.

CHAPTER VIII.

AS man's descent to the earth is cotemporary with the prevalence of Jupiter's power, the Greeks and Romans appear to have generalized the name of that divinity. Do not the Saivas in India do the same thing respecting their god Siva? In the ancient mythology Jupiter, although father of gods and men, was the son of Saturn, and grandson of Uranus: as Jupiter Regenerator he was Apollo, though Apollo sprung from him; *magnum Jovis incrementum*, as Virgil styles him in the Pollio. The relation of son, or daughter, in the language of mythology, merely marks the protraction of power, qualified, or changed in its application.

Typhon, the Evil Principle, holds the place of Scorpius in the zodiac constructed by Hermes.

The name of Typhon is derived from a Greek verb which signifies *to inflame gradually*, the precise effect of the habitual use of animal food, spirits, and common water, on the human constitution.

Of the sign Virgo Aratus says, " quòd eodum tempore fuerit cùm aurea secula hominum, et eorum principem fuisse."

The Unicorn is a mythological monster which typifies the third zodiacal division, being made up of the lion, the horse, and the goat.

Minerva Medica, so worshipped formerly in Italy, is connected with the last quadruple division of the zodiac. On the Portland Vase, it is to Minerva that man in his wretchedness looks for restoration.

In the Preface to his Translations from Ovid, the reader may remark the impossibility under which Dryden laboured of making up his mind on the cause of Ovid's banishment.

The Scythians worshipped the Urus, or Wild Bull, as did almost every other ancient nation.

Plutarch states that Dionusus brought into Egypt from India the worship of the bull Apis, and of Osiris.

In the Isiac table there is a figure of *mankind scorpionised*, if I may be permitted so to speak.

The raging lion was the scorpion's parallel. Vishnu is half-man, half-lion, in one of his avataras.

In his tenth avatar Vishnu is transformed into a horse, which is probably Pegasus, connected as he is with the tenth sign, or advance of the fourth age of the world. Dubois says, p. 436 of his work on India, "This last avatar has not yet taken effect, but the Hindoos trust that it will be realized. They expect it with the same ardour as the Jews look forward to their Messiah. This tenth avatar is to be the most beneficial and the most wonderful of all. The books that announce it do not assign the period when it will arrive, nor how it will be brought to pass. But the Hindoos confide that it will restore the Satya-yuga, or Age of Happiness."

Dubois's fourth chapter treats of the Hindoo abstinence from animal food. It appears that they have an expression in that country that reminds one of the Latin word *frugi*. To do honour to any person or describe him favourably, in India they say, *he lives on vegetables.*

The same writer informs us, (p. 119,) that "the practice of *eating as is becoming* (so the Hindoos express it) by abstaining from whatever had life, imparts to those who observe it a sensibility of smell, by which they can distinguish the fetid odour of persons who have ate flesh four-and-twenty hours before." I request the reader to pause and reflect upon this simple statement: then let him say whether he supposes that the ambrosial contents of the urn of Aquarius could have been imagined superior to fruit and vegetables.

Goldsmith, that delightful writer, compares the wild bull to a lion in his natural history; "with its long flowing mane hanging almost to

the ground." In these last words some traveller, (Barrow, I believe,) describes the urus.

The Lion of the Zodiac may, in our theory, be considered as the shadow and representative of the Bull, who is the Principle of Light unveiled. Goldsmith says of the bison, "At first view this animal exhibits somewhat of the appearance of a lion, having a small head, red fiery eyes, a furious aspect, a long shaggy mane, and a beard under his chin."

Modern poetry seems not at variance with our speculations. Lord Byron thus addresses the sun:

* * * * Glorious Orb! the idol
Of early nature, and the vigorous race
Of undiseas'd mankind, the giant sons
Of the embrace of angels with a sex
More beautiful than they; which did draw down
The erring spirits that can ne'er return!
Most glorious Orb! that wert a worship ere
The mystery of thy making was reveal'd!
Thou earliest minister of the Almighty,
Which gladden'd on their mountain-tops the hearts
Of the Chaldean Shepherds, till they pour'd

Themselves in orisons! Thou material god!
And representative of THE UNKNOWN,
Who chose thee for his shadow!*

The Cista was the sacred basket in which the corn was carried at the celebration of the rites of Ceres, or the Eleusinian Mysteries.

Theseus and Hippolita, Demetrius and Helena, Lysander and Hermia, are all married on the first of May in the Midsummer Night's Dream.

The Fauns and Satyrs are symbolic of the human nature connected with Capricorn, which is the sign of animal food; or, in other words, of

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* I cannot resist the pleasure of adding the following sublime lines from Lord Byron's Manfred, who finds the spirits still disobedient to his commands.

* * * * Spirits of Earth and Air!
Ye shall not thus elude me: by a power
Deeper than all yet urged; a tyrant-spell,
Which had its birth-place in a star condemn'd,
The burning wreck of a demolish'd world,
A wandering Hell in the eternal space;
By the strong curse which is upon my soul,
The thought which is within me, and around me,
I do compel ye to my will——appear!

violent death to the animals, and diseased death to mankind.

Delicacy commands our silence on the attitude of the Gemini in some of the Indian zodiacs.

The moon, as the recipient of the solar rays, was identified with Chaos in the Pagan mythology.

The reader is referred to the Græciæ Numismata of Hubert Goltzius, tab. 3, 12, 16, 24, 25; and to Millin's Galerie Mythologique, printed at Paris in 1811.

The Great and Little Bear, in the same quarter of the ancient sphere as Leo and Virgo, typify the evolution of Chaos into the various forms of nature. The constellations of the ancient spheres will not be found discordant with the allegory in the twelve signs.

To the four quarters of the zodiac a poetical hostility is imputed, for in the endless renovations of the universe, they mutually displace one another.

In the Vatican MS. Æneid, of the third century, the constellations are separated by pillars. The march of the Fates was the groundwork of Pagan poetry.

> At mihi jam puero *cœlestia sacra* placebant,
> Inque suum furtim Musa trahebat opus.

The first-born Love immediately succeeds Chaos in Hesiod's Theogony. He is Leo, and springs from Chaos; is denominated *egg-born* in the Orphic Litanies, and originates all nature. The chaotic symbol, whether a lobster, a crab, a tortoise, an eagle, or a scarabæus, always imparts claws to its offspring, the Lion.

How does it happen that in so detailed a work as Pliny's not a word occurs, when he mentions the zodiac, of the importance attached to the twelve signs by the Egyptians and other nations? I should answer, because they contained the Eleusinian secret.

Three very ancient orders of priests used a vegetable diet; the Brahmins, the Magi, and the Druids.

With the four divisions already stated of the zodiac, commencing at the Bull and ending at the Ram, it appears that there are other quadruple states and existences, real and imaginary, which are parallel. The conditions of certain insects for example, typically applied, of which the chrysalis-state was that of the soul clothed in terrestrial matter. The four elements in the following order: Fire, Air, Earth, Water. The four ages: the golden and silver appertaining to the first six signs, the brazen and iron ages to the other six. Three fates, three harpies, three furies, three graces; altogether twelve in number. In the cabalistic science salamanders, sylphs, gnomes, and nymphs. The two simple orders of architecture belong to the first six signs: the Corinthian to the third division of the zodiac; the Ionic, with its head of Aries, to the final and more simple period.

As to the muses, they were attached to the nine spheres; each to a sphere: the sphere of the fixed stars, the sphere of the sun, of the moon, of

the earth, and of the five planets then known—Mercury, Venus, Mars, Jupiter, Saturn.

Alexander of Abonoteichos, a follower of the doctrines of Apollonius of Tyana, buried in a ruined temple two tablets with this inscription, to assist his imposture: "Esculapius will quickly come with his father Apollo into Pontus, and fix his residence at Abonoteichos."

Among the remains of antiquity at Paris there is a Lyre supported by a Bull and a Lion, expressing Apollo, or the Solar Orb, worshipped as the Creator and Destroyer; with this motto,

* * * * Sic omnia fatis
In pejus ruere ac retro sublapsa referri.

The world destroyed was succeeded in the heathen system by a renovated world, with an exact repetition of all the former beings and transactions.

The fable of Aristæus seems to convey, that if that prince would cultivate fruit-trees instead of raising cattle, his people would cease to be

unhealthy. The original of the fable may, I think, be seen in the upper portion of the 62d engraving in Mr. Moor's Hindu Pantheon.

Hercules, having completed his labours, erects two pillars at the Streights which bear his name, and dedicates them to the two primordial principles; the one to Light, the other to Chaos.

The four quarters of the zodiac follow one another in their successive influence. The phœnix appears to be a type of that succession. In an Egyptian temple Pocock found the phœnix repeated in connection with the signs. As the serpent typifies the universal circle, so the phœnix is stated to grow out of a serpent. Sometimes there are two serpents for the two half zodiacs.

Taliesin, in his history of the Druidical Mysteries, says, "Am I not contending for the praise of that lore which was four times reviewed in the quadrangular enclosure."

In the fable of the Hesperides the golden apples are guarded by a dragon and a goat.

In Parkinson's book on Ancient Medals a coin

in the Hunter Collection is engraved, which exhibits the Solar Orb and a square divided into four equal portions.

The principle of light prevails through one half of the zodiac, the chaotic principle through the other; therefore it is said of Castor and Pollux, who are the Gemini in some zodiacs, that one revives as the other expires.

" En examinant le dessin de ces constellations grecques, on decouvre facilement, dans beaucoup de cas, qu'elles sont trop compliquees pour la simple circonscription des etoiles, et l'on est conduit a soupçonner qu'elles renferment quelque mystere. En effet, toute l'antiquite s'est accordee a trouver en elles l'expression de certaines allegories historiques et religieuses; aussi les savans ont ils tachè de deviner l'epoque de l'invention, la patrie et la signification de ces figures emblematiques. Leurs recherches ont jusqu' a present ete infructueuses."

" Quant a la signification des images, on a ete egarè par les fables, par l'astrologie, et par des

allusions frivoles a l'agriculture et aux saisons; tous les efforts n'ont servi qu' a etablir, comme une verite constante, que les constellations avoient autrefois un sens qui s'est perdu dans la succession du temps, ou qui a ete habilement voilè aux yeux du vulgaire par les pretres et les legislateurs."—*Le zodiaque expliqué, p.* 2.

We learn from Porphyry that the grottoes in which the Mysteries were celebrated were symbolic of the universe. The twelve signs were exhibited in all places dedicated to the rites of Ceres, the Virgo of the zodiac.

The four periods of man's progress in the Eleusinian allegory were elegantly typified by the quadruple existence of an insect. The egg referred to the chaotic state; the worm to man's spiritual origination, the breathing into him the divinæ particulam auræ; the chrysalis portrayed the soul veiled in the flesh; the butterfly its ascent to immortality.

Mr. Maurice says, in his Indian Antiq. v. 2, p. 266, " Concerning these extravagant mythological details of the Hindoos I must remark,

that however mysterious the allegory, and however wild and romantic the language in which it is clothed, this fact may be depended upon, *That there in general lies concealed at the bottom some physical meaning or deep theological truth.*"

What is the great and important truth declared in the twelve signs? Is it not that virtue and happiness will accompany those who obey the decrees of Nature? The allegory implies that man's proper food is bread and fruit. If the reader will but make the experiment, if he will be more frequently satisfied with the repasts of Iccus, he will assuredly find that the learning of the ancients shall not in this respect mislead him.

Nunquam aliud Natura, aliud Sapientia dixit.

CHAPTER IX.

"NOW Daniel and his kinsmen had resolved to use a severe diet, and to abstain from those kinds of food which came from the king's table, and entirely to forbear to eat of all living creatures: so he came to Ashpenaz, who was that eunuch to whom the care of them was committed, and desired him to take and spend what was brought for them from the king, but to give them pulse and dates for their food, and any thing else, besides the flesh of living creatures, that he pleased, for that their inclinations were to that sort of food, and that they despised the other. He replied, that he was ready to serve them in what they desired, but he suspected that they would be discovered by the king, from their meagre bodies, and the alteration of their coun-

tenances; because it could not be avoided but their bodies and colours must be changed with their diet, especially while they would be clearly discovered by the finer appearance of the other children, who would fare better, and thus they would bring him in danger, and occasion him to be punished: yet they did persuade Arioch, who was thus fearful, to give them what food they desired for ten days, by way of trial; and in case the habit of their bodies were not altered, to go on in the same way, as expecting that they should not be hurt thereby afterwards; but if he saw them look meagre, and worse than the rest, he should reduce them to their former diet. Now when it appeared that they were so far from becoming worse by the use of this food, that they grew plumper and fuller in body than the rest, insomuch, that he thought those who fed on what came from the king's table seemed less plump and full, while those who were with Daniel looked as if they had lived in plenty, and all sorts of luxury; Arioch, from that time, securely took to himself what the king sent every day from his

supper, according to custom, to the children, but gave them the fore-mentioned diet, while they had their souls in some measure more pure, and less burdened, and so fitter for learning, and had their bodies in better tune for hard labour; for they neither had the former oppressed and heavy with variety of meats, nor were the other effeminate on the same account; so they readily understood all the learning that was among the Hebrews, and among the Chaldeans, as especially did Daniel, who, being already sufficiently skilled in wisdom, was very busy about the interpretation of dreams: and God manifested himself to him."

Whiston's Josephus, vol. 2, *b.* 10, *c.* 10.

We learn from the above passage that the prophet habitually lived on vegetables; and that by so doing, his body was maintained in health, and his mind in improved vigour.

In the Tsabaistic superstition, a male hieroglyphic was, in various instances, attended by its correspondent female symbol. Since the luminous and impregnating father was represented by

a Bull, the chaotic mother of all things, the Dea Multimammia, was a Cow. Wherefore Apuleius says of the sacred Cow, Erat ea bos omniparentis deæ fœcundum simulacrum. If this animal does not, in any ancient zodiac, occupy the place of the Crab, I should apprehend it is because the Lion could inherit no claws from the Cow. So also the chaotic and productive principle, Tethys, must have her bridegroom Oceanus—Oceanum, patrem rerum, as the great poet celebrates him. A fabulous outwork veiled the Mysteries. Macrobius appears to have had a special commission to gratify the inquisitive tendency of those who did not initiate, without betraying to them more than the little which they were permitted to know. The reasons he gives in explanation are sometimes very comic.

I ought to apologize, which I do very humbly, to the reader for omitting so many corroboratives of our hypothesis which might have been collected from Maimonides and other Rabbins, from Plutarch, Postellus, Pierius, Paracelsus; in a word, from all quarters. I have not cited a passage from Kircher's Œdipus, although he

has a chapter on the following question—"Num cœlum liber quidam sit, et num variæ Stellarum combinationes scripturam quandam conficiant, in quâ futura, Dei digito inscripta, legi possint." The heathen fables, formed probably on the constellations of the celestial sphere, have descended to us like "gentle whispers, the breath of better, or at least of other times;" and still I must charge myself with having scarcely aided my argument with that support. The hieroglyphics too, had I been sufficiently industrious, might have been more extensively brought forward to illustrate this mythological hypothesis; for, except the Holy Scriptures, where else can we so reasonably look for traces of the earliest knowledge? The Eleusinian secret, if it should never be elicited from those symbols, may be lost for ever. The literary remains of antiquity are so silent upon that dread subject, that Oblivion strides with a firm step over the mystery, while the conscious Wood Nymphs have long ago fled from the groves which they frequented, and have scarcely left behind them the feeble voice of Echo.

In Virgil's Pollio, in his Fourth Georgic, and in some other poems in the Greek and Latin languages, lines which have a distant reference to the Eleusinian subject may be discovered. Dante says, (and words like his strongly recommend such instruction)

O voi ch' avete gl' intelletti sani!
Mirate la dottrina che s'asconde
Sotto 'l velame degli versi strani.

Or if the reader prefer the kindred sentiment of our own great poet, it is at hand:

I'll tell you; 'tis not vain or fabulous,
Though so esteem'd by shallow ignorance,
What the sage poets, taught by th' heavenly muse,
Storied of old in high immortal verse.

Milton's Comus.

If ever the vegetable regimen should be extensively adopted for a long series of years, and at the same time the mischiefs avoided of common water and spirituous liquors, it will be found that the Muses can tell truth sometimes; and that in singing so sweetly as they do, they have frequently given wings to genuine philosophy.

After a lapse of time proportioned to such effects we may trust that the finer qualities of the heart and of the mind would be more common than they are at present observed to be, and that in the purest and most refined sense, "*the Torch of Love would be seen to burn brighter the more it was fanned by Ceres and Pomona.*" The productions of the ancients in sculpture have never been equalled: the temple of Theseus is still the sublimest example of architecture any where to be visited: the poetry of Homer is unrivalled: the genius of Hippocrates, and the sublimity of Plato, are still the wonder of scientific and literary men. Herodotus, Thucydides, Livy, Tacitus, have not been surpassed as historians. Is it to be credited that nations and ages which produced such indisputable proofs of mental excellence could have tolerated the apparent nonsense of the heathen fables? An athletic figure, Hercules, the very model of strength and prowess, presents himself with three apples in his hand, and yet no serious meaning is attached to his story! But, if there be nothing serious, is

the fable successful either as farce, or comedy? No! there is nothing even like a tolerable joke in it. Add to this all the rest of their fables, processions, ceremonies at the altar, and their interminable *goddery*, as it has been pleasantly called. Could any people, capable of the subjugation and government of the world, tolerate such a puerile and senseless religion as the Pagan has appeared to be in modern ages? Let us rather conclude that the symbols and mysteries adopted by the Greeks and Romans must have veiled important truths, physical and moral. No truth could be more important than the secret of rendering mankind virtuous, happy, and beautiful.

Besides these great blessings, death would be disarmed of his terrors; for if the due order of things were restored, men would sink without pain to their graves. Swift, in his *Thoughts on Religion*, says, "It is impossible that any thing so natural, so necessary, and so universal as Death, should ever have been designed by Providence as an evil to mankind." This forcible

sentiment, delivered in language so well concentrated, must carry conviction with it. In fact, no rational plan, no just estimate of human life, can possibly be formed under the present mixed or carnivorous regimen. For, until it be known of what spontaneous cheerfulness, of what natural festivity of temper man has been deprived by a diet discordant from his anatomy, it cannot be guessed how many of our sorrows are factitious, how many inevitable.

As to the three points in the anatomy of man by which his natural diet may be determined.

1. The human teeth are formed like those of the frugivorous orders of animals; more so than those of the simia tribe; and these last, in their wild state, subsist throughout the torrid zone on the vegetable kingdom.

2. The length of the intestinal canal, properly measured as we measure that of the inferior animals, classes the human species decidedly, in this particular, with the herbivorous races.

3. As man has both a cœcum and a cellulated

colon, it is manifest that all the arguments which can be brought from comparative anatomy are against his use of animal food. If the Deity again descended, would He speak more intelligibly and distinctly than in his own works?

The reader, I am confident, will not so misunderstand the writer's meaning as to conclude that he would be thought insensible to the charms of a well-spread table. The assemblage of delicate dishes of fish and meat, in whatever number and variety, has in it nothing revolting to the sight, nor to the other senses. No, no! it would be ridiculous to assert the contrary. But it may be safely stated, that the Order of Causes and Effects on this globe is unfavourable to any but a fruit and vegetable diet for the human species.

As to the question so often urged, why are not those Hindoos who live on vegetables free from diseases? It may be answered, their disorders are milder than those of the carnivorous races, although they use spices which occasion thirst, and common water to remove it.

For my own part, could I be convinced that in some one of the planets this order of things were reversed; that there, every particle taken into the stomach of the highest-flavoured meats and liquors were productive of health, longevity, and good morals, I would desire to take wing on the instant, to cleave the air with the rapidity of Juno, and to alight on that Orb at some festive hour—festive as this at which I now bring my task to a conclusion.* Were such here below the conditions and the benefits of intemperance, who would hesitate to court the social and ardent feelings which circulate with the bottle; especially of such exquisite wine as our neighbours are eager to send us:

"The claret smooth, red as the lip we press
In sparkling fancy, when we've drain'd the bowl;
The mellow-flavor'd burgundy, and quick
As is the wit it gives, the gay champaigne."

There is something highly attractive and estimable in the habitual meetings at the social table

* This essay was finished on the Coronation Day of our august Sovereign, George the Fourth.

of those who are at all times ready to defend and cordially assist one another with purse and person, as often as accident or indiscretion may put their friendship to the test. Reason however must decide whether more is gained, or lost, by the above-mentioned habits.

And now, having said so much for the purpose of removing certain aukward impressions which doctrines *apparently severe* might excite, and to make friends with those of my own sex who delight in a good dinner, I have now only to add a copy of jocular verses, in the hope of making friends of the Ladies also; without whose favour it were vain to look for currency to this work, or prevalence to any system of living, even if it have for its object the general improvement of the world.

We began this little essay with a marriage; let us end it with the same subject; particularly as there remains in the last sheet of letter-press room enough for this short poem, which, not written by me, may refresh the reader after the fatigue of labouring through a dull volume.

A DIALOGUE.

Soul and Body, two friends very closely connected,
Their passionate vows to one mistress address'd;
The incense of neither the Idol rejected,
And both to the height of their wishes were bless'd.

No jealous sensation of rivalry here
Broke a friendship so faithful, so firm in its root;
From childhood their kindness had still been sincere—
Who lov'd her the best, was their only dispute.

Says the Body—I claim that distinction as mine,
Who exist but to serve her, the slave of her charms;
Content in that service my life to resign,
And blest could I breathe the last sigh in her arms.

While you, who such nice sensibility boast,
And with me thus in fondness presumptuously strive,
When her eyes in the grave shall their lustre have lost,
Ungallantly nourish a hope to survive.

I am known for a downright plaindealer in love,
And from all imputation of feigning am clear,
Since I ask but my fair one's permission to prove,
By infallible tokens, my passion sincere.

You're a light, airy, volatile kind of a spark,
Ne'er know where you're going, nor guess whence you came;
So the Greeks, as they say, for in truth I'm no clerk,
Of a butterfly gave you the wings and the name.

Yield the palm then to me friend, and pray to the Gods,
That my love be longliv'd as 'tis ardent and true;
For when I prove inconstant, depend on't 'tis odds,
That our nymph will find cold consolation from you.

Said the Soul—my affections are milder than your's,
And we each of us love, though in different ways;
The flame which burns slowly the longest endures,
While the fierce one goes suddenly out in a blaze.

Besides, honest friend, tho' you're hearty and stout,
And your health, God be prais'd for it, seems pretty good,
Both yourself and her beauty are subject, I doubt,
To the changes attendant on all flesh and blood.

Far other the beauties which captivate me,
Such as Angels themselves with complacence might view;
Nor less than an Angel in truth would she be,
If at times she betray'd not some fondness for you.

The Greeks of my essence divine knew the worth,
And on wings emblematic have feign'd me to rise,
Leaving you with your friend Epicurus on earth,
While I with my Plato ascend to the skies.

Yet, trust me, I'm willing to wave all dispute;
For tho' certain grave Doctors, by few understood,
Think they flatter me much when they call you a brute,
Those who wish to divide us can mean *me* no good.

Love listen'd with pleasure to hear the debate,
Then gave 'twixt the parties this solemn decree:
"Would you wish of your passions to lengthen the date,
"*In the object you fix on be sure you agree.*

"Should the Body, enslav'd by a face or a shape,
"Take a whim where the Soul could no sympathy feel,
"As soon from such chains would the captive escape
"As the hungry, once satisfied, rise from a meal.

"Then again, should the Soul take a whim in his turn
"Where the Body felt no correspondent desire,
"Not long on my altars, believe me, would burn,
"So waning, so dull, so unhallow'd a fire."

THE END.

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